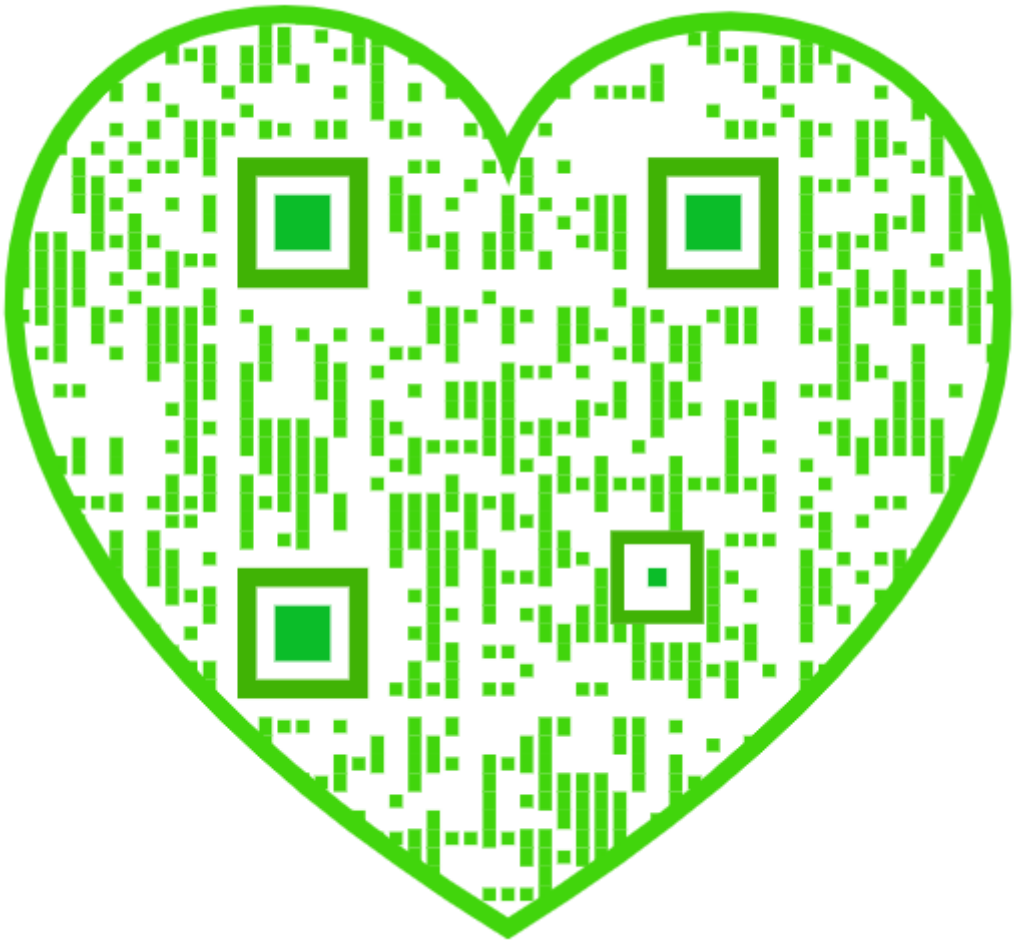
INSIDE: THE MODERNIST PERSPECTIVE • SARGENT AND PARIS • AMERICAN ART FAIR • WHISTLER'S WOMAN IN WHITE

AMERICAN FINE ART MAGAZINE

ISSUE 81 MAY/JUNE 2025





Sotheby's EST. 1744

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Jane Peterson

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A Venetian Canal, circa 1920s, oil on board, 18 1/4 x 18 17/16 in.

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Armin Carl Hansen (1886-1957)



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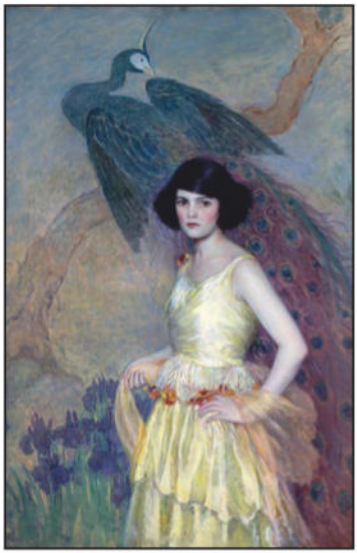
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Girl in Yellow, c.1920
Oil on canvas, 60 x 40 inches

See the gallery dedicated to Church in Deco at 100

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50th Anniversary Retrospective



Charlotte, 1917 (detail)
Oil on canvas, 72 x 36 inches

THE NORTH SHORE HISTORICAL MUSEUM
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Friday – Sunday 12-4 pm

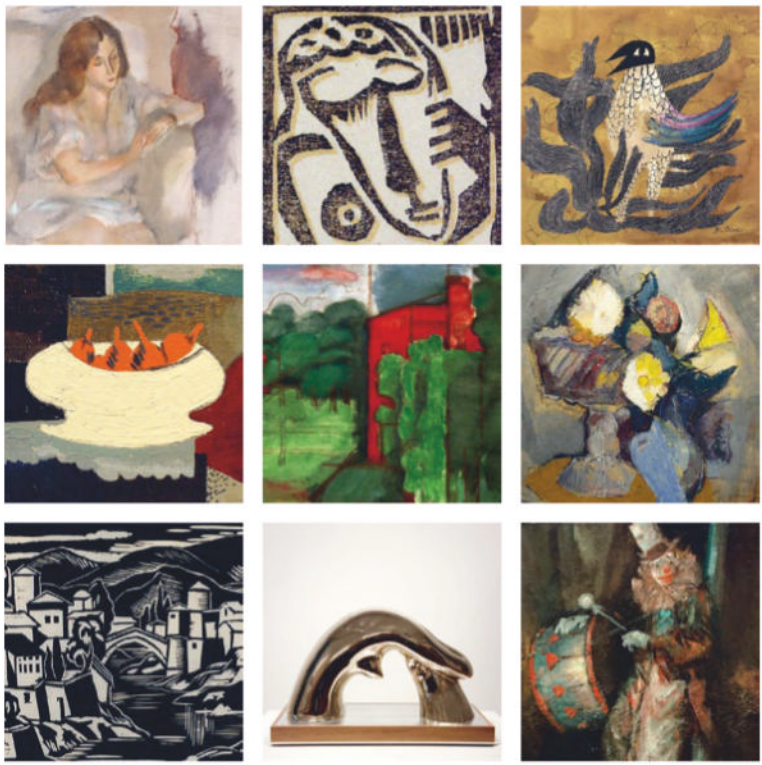
northshorehistoricalmuseum.org

We are currently seeking his artwork for inclusion in the catalogue.
To learn more about the artist and our project, please visit
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The City That Doesn't Sleep

Welcome to the May/June issue of *American Fine Art Magazine*! Well, we might as well call this the New York issue as there is an abundance of American historic art energy lighting up the Big Apple in May. You will see us at the shows—and the previews are waiting for you inside this issue.

Initiatives in Art and Culture starts things off on May 8 at Heritage Auctions' New York headquarters. The 29th annual *American Art Conference* is bringing in leading experts from across the country to discuss this year's theme, "Crafting the Dream." If you have not been to one of their symposiums it is simply the best educational experience for those interested in historic American art. It pinpoints monumental moments in historic art and the American artists that were a part of them. On May 10, the highly anticipated *American Art Fair* opens its doors at Bohemian National Hall with booths hosted by the most prestigious historic American art dealers and galleries in the country. It is an exclusive event for collectors and you should book your flights and hotels now because in the City That Never Sleeps, this fair is one of the best in the historic American art market.

Do not miss the *Sargent and Paris* exhibition at the Metropolitan Museum of Art in May. On view through August 3, the show explores the early career of the iconic American painter, from his arrival in Paris in 1874 as a precocious 18-year-old art student through the mid-1880s, when his infamous portrait *Madame X* was a scandalous success at the *Paris Salon*. His controversial *Madame X* will be on view, joined by other well-known portraits and more obscure works as well, that provide insight into the challenges and triumphs of one of America's greatest historic artists. Turn to Page 36 to read the full story and enjoy our New York issue!

Wendie Martin and Adolfo Castillo
Publishers



On the Cover

Charles Walther (1879-1937), *Reversible Composition*, ca. 1937. Oil on composition board, 15 x 12 in., signed verso in pencil. Available at CW American Modernism, Los Angeles, CA. **See our coverage on Page 49.**

International Artist Publishing — Since 1998

AMERICAN FINE ART MAGAZINE

May/June 2025 / Bimonthy

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(American 1900-1988)



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Signed and dated lower right: *Luigi Lucioni 1961*

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Embracing the Elusive



Welcome to the May/June issue of *American Fine Art Magazine*, perhaps my favorite of the year. I've been asking myself why that is. I know it's because it contains our annual special section, the Modernist Perspective, but why does modernism appeal to me on such a visceral level?

It is different than saying you favor impressionism or the Hudson River School painters or Abstract Expressionism because, unlike these genres, which likely conjure up similar images of style and subject in all our minds' eyes, modernism is not cohesive in terms of either.

It encompasses realism and abstraction, and took on unique expressions based on region, race, class and gender. As you will see and learn about in these pages, the form modernist artworks took splintered into directions as manifold as the artists' experiences of the world around them.

Modernism does not have a tidy historical timeline either. It is often said that the 1913 *Armory Show* marked the dawn of modernism in America (that might be the most concrete fact for us to hold onto) but when, precisely, did it end? If one vague definition, that modernism was a reaction to 20th-century America, holds up, aren't artists continuing that tradition in the 21st century?

I know why I'm drawn to artwork categorized as modernist. Visually, I particularly love the abstract styles that emerged from the 1930s, works like the one on our cover by Charles Walther (1879-1937), not a household name, but maybe one day he will be. Conceptually, I love that it obstinately resists definition; and poses more questions—and opportunity for discourse—than answers all wrapped up with a bow. But most of all, and maybe we're getting somewhere here, I'm drawn to the genre because of its inclusivity. I hope we provide a picture of that in this issue. Join us on Page 49, where we will continue to explore—and celebrate—this delightfully nebulous genre we call modernism.

Sarah Gianelli

Sarah Gianelli
Managing Editor
sgianelli@americanartcollector.com

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AMERICAN FINE ART MAGAZINE

May/June 2025 / Bimonthy

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American Fine Art Magazine, 3260 N. Hayden R.d. Ste.201, Scottsdale, AZ 85251. Telephone (480) 425-0806. Fax (480) 425-0724 or write to **American Fine Art Magazine**, P.O. Box 2320, Scottsdale, AZ 85252-2320. Single copies 11.95. Subscription rate for one year is $45 U.S. To place an order, change address or make a customer service query, please email **service@AmericanFineArtMagazine.com** or write to P.O. Box 2320, Scottsdale, AZ 85252-2320.

POSTMASTER: Send all address changes to
American Fine Art Magazine, PO Box 2320,Scottsdale, AZ 85252-2320

AMERICAN FINE ART MAGAZINE
(ISSN 2162-7827) is published 6 times a year
by International Artist Publishing Inc.

CANADA
American Fine Art Magazine
Publications Mail Agreement No. 42330013, Return Undeliverable Canadian Addresses to Asendia, Inc.
P.O. Box 400 LCD 20, Thornhill, Ontario, Canada L3T QH2
Periodicals postage rates paid at Scottsdale, AZ 85251, and at additional mailing offices.

www.AmericanFineArtMagazine.com

MARY CASSATT / BERTHE MORISOT

ALLIES IN IMPRESSIONISM

May 24 – September 1, 2025

Thrust together due to their involvement in the Impressionist circle, Cassatt and Morisot have always served as an interesting comparison for art lovers. Discover the influence these two artists had on one another and their overarching impact on the Impressionist movement.

Sponsored in part by the Wyeth Foundation for American Art, The Clark Foundation, and Nellie and Robert Gipson. The exhibition catalog is made possible through a generous gift from Denise Littlefield Sobel.



Mary Cassatt (1844-1926), *Summertime*, 1894. Oil on canvas, 39 5/8 x 32 in. Daniel J. Terra Collection, Terra Foundation for American Art, Chicago, 1988.25, Photo courtesy of Terra Foundation for American Art



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Steve McCurry (b.1950). *The Afghan Girl*, Sharbut Gula, Pakistan, 1984
William Clift (b.1944). *Georgia O' Keefe*, New Mexico, 1981



FRANCES KORNBLUTH

(American, 1920-2014)



Frances Kornbluth, *Untitled*, mixed media on paper, ca.1960, 17 x 14 inches. Provenance: Kornbluth Estate

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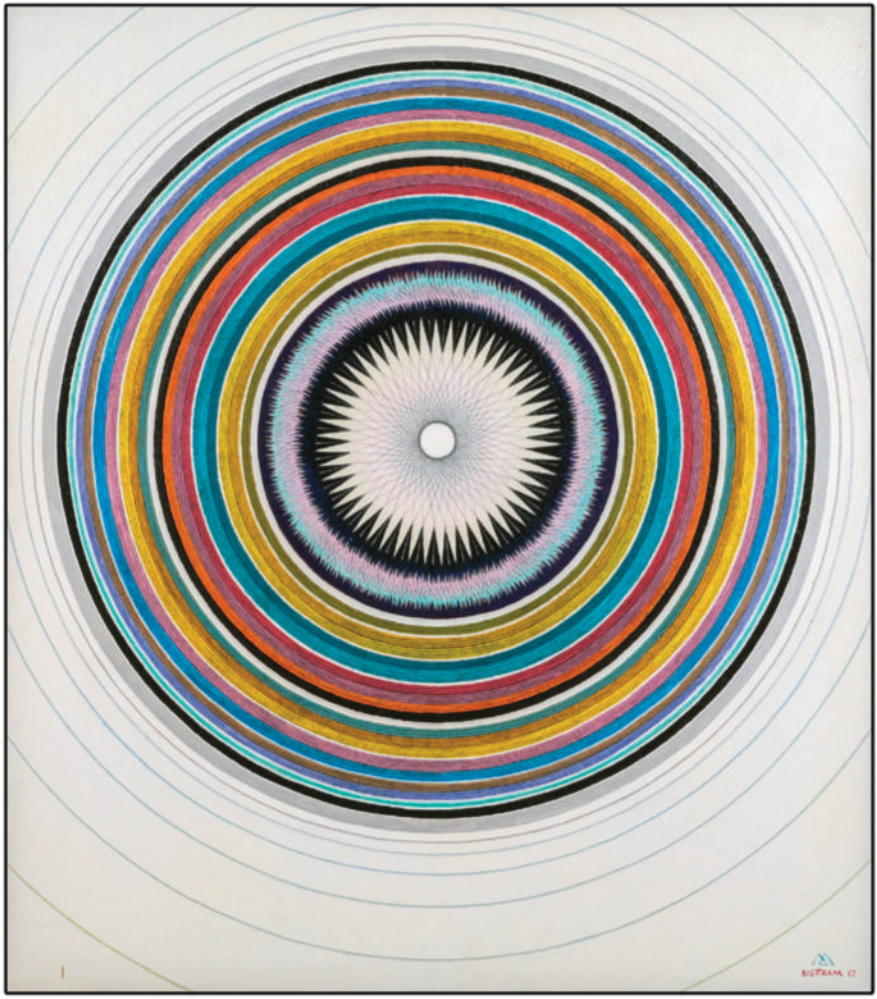
Norman Rockwell
(American, 1894-1978)
Marionettes, The Saturday Evening Post cover, October 22, 1932
Oil on canvas
34 x 28 inches
Estimate: $800,000 - $1,200,000

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Radiance, 1967, acrylic on masonite, 50" x 44," signed and dated: lower right

In This Issue

American Fine Art Magazine is unique in its concept and presentation. Divided into four major categories, each bimonthly issue will show you how to find your way around upcoming fine art shows, auctions and events so you can stay fully informed about this fascinating market.







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70 Southwest Adventures
A new exhibition at New Mexico Museum of Art explores the work of pioneering modernist Marsden Hartley





SWANN
AUCTION GALLERIES

Contemporary Art

June 5

Meagan Gandolfo • mgandolfo@swanngalleries.com

Hughie Lee-Smith, *Interlude*, oil on canvas, 1991. Estimate $70,000 to $100,000.

In This Issue

Gallery Shows

Previews of upcoming shows of historic American art at galleries across the country.

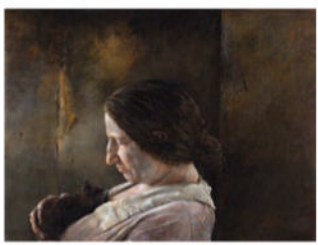


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AMERICA COAST TO COAST: WOMEN ARTISTS AT MID CENTURY

EXTENDED THROUGH JUNE 15, 2025

Featuring works by over twenty-five well celebrated American women working across the United States during the 1920s through the 1950s.



Constance Draper Seely Still (1901 – 1971), *Sea and Land Abstraction*, 1936, oil on canvas board, signed and dated lower left, 16 x 20 inches



Vanessa Helder (1904 – 1968), *Sea Shells – Blue & Gold*, c. 1940s, watercolor on paper, signed upper left, 15 x 19 ¼ inches (image)

Presented by CW American Modernism, Los Angeles

The exhibition can be viewed online at cwamericanmodernism.com and in person upon request to 310-383-0463 or cwamericanmodernism@gmail.com

ART SHOW CALENDAR

THE BEST FAIRS, EXHIBITIONS AND EVENTS COAST TO COAST

ONGOING

Capturing Her Environment: Women Artists, 1870-1930

FARNSWORTH ART MUSEUM • ROCKLAND, ME

The museum showcases the artistic lives of nine women artists who lived and worked in Maine in the 19th and early 20th centuries.

www.farnsworthmuseum.org

ONGOING

Marsden Hartley: Adventurer in the Arts

NEW MEXICO MUSEUM OF ART • SANTA FE, NM

This new exhibition, developed by the Vilcek Foundation in collaboration with the Bates College Museum of Art, explores the work of the modernist artist, Marsden Hartley.

www.nmartmuseum.org

ONGOING

Inked Impressions: Etchings in the Age of Whistler

DELAWARE ART MUSEUM • WILMINGTON, DE

This significant exhibition tracks the history of etching, made popular by Whistler, from Europe to the United States through 46 artworks.

www.delart.org

ONGOING

Give Me Liberty: Virginia & The Forging of a Nation

VIRGINIA MUSEUM OF HISTORY & CULTURE • RICHMOND, VA

The museum launches the nation's first major exhibition to commemorate America's 250th anniversary, featuring artifacts, symbolic objects and art, alongside Virginians who played important roles.

www.virginiahistory.org

ONGOING

Surrealism and Modernism, Highlights from the Collection

WADSWORTH MUSEUM OF ART • HARTFORD, CT

The museum highlights a new installation that presents European and American artworks in dialogue, allowing for new juxtapositions and fresh insights.

www.thewadsworth.org



Julie Hart Beers (1835-1913), *River Landscape.*
Oil on canvas, 11¼ x 17½ in., signed lower right.
Courtesy of Hawthorne Fine Art.

MAY 10-13

The American Art Fair

Bohemian National Hall • New York, NY

Now in its 18th edition, the art fair offers the public hundreds of rare American art works by 17 noteworthy specialists.

www.theamericanartfair.com

THROUGH MAY 4

Tennessee Harvest: 1870s-1920s

FRIST ART MUSEUM • NASHVILLE, TN

Part of a companion exhibition, this show features 16 works by 19th- and early 20th-century Tennessee painters who explored food and cultural identity through art.

www.fristartmuseum.org

MAY 7-10

Initiatives in Arts and Culture: 29th Annual American Art Conference

HERITAGE AUCTIONS • NEW YORK, NY

This year's *American Art Conference* is titled *Crafting the Dream*, and is organized around the relationship(s) between "the dream" and art-making.

www.artinitiatives.com

MAY 8-10

American Art Conference

HERITAGE AUCTIONS • NEW YORK, NY

Initiatives in Art and Culture's 29th annual conference brings together an impressive roster of scholars, curators and artists at the forefront of critical inquiry in the field.

www.artinitiatives.com

THROUGH MAY 17

Common Ground: Early 20th-Century Artist Communities in Southern California

UC IRVINE JACK AND SHANAZ LANGSON INSTITUTE AND MUSEUM OF CALIFORNIA ART • IRVINE, CA

The exhibition examines artistic communities in Laguna Beach, La Jolla and Los Angeles in the early 20th century and their influence on California plein air painting.

www.imca.uci.edu/

THROUGH MAY 18

The Crafted World of Wharton Esherick

CHAZEN MUSEUM OF ART, UNIVERSITY OF WISCONSIN–MADISON • MADISON, WI

The exhibition celebrates the legacy of Wharton Esherick, the father of the studio furniture movement, with nearly 70 objects that offer a comprehensive look at his expansive repertoire.

www.chazen.wisc.edu

THROUGH MAY 25

Richard Avedon: Among Creatives

PHOENIX ART MUSEUM • PHOENIX, AZ

Featuring over 50 Avedon works, this exhibition spans large-scale photographic portraits, as well as examples of Avedon's early work as a fashion photographer for *Harper's Bazaar* magazine.

www.phxart.org

THROUGH MAY 26

Tamara de Lempicka

THE MUSEUM OF FINE ARTS, HOUSTON • HOUSTON, TX

This is the first U.S. retrospective devoted to Lempicka, highlighting the decisive years from 1922 to 1949 in over 100 works, featuring her celebrated portraits.

www.mfah.org

THROUGH MAY 25

Andrew Wyeth at Kuerner Farm: The Eye of the Earth

REYNOLDA HOUSE • WINSTON-SALEM, NC

Having spent seven decades painting a particular farm, this exhibition tells the story of the connection between artist and place—one of the most enduring connections in American art.

www.reynolda.org

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JULIE HART BEERS (1835-1913)



Julie Hart Beers (1835-1913) *Sailboats on the Hudson River,*
Oil on board, 10 x 20 inches, Signed lower right

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MAY 10-MAY 13, 2025

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John Singer Sargent (1856–1925), *Lady with the Rose (Charlotte Louise Burckhardt)*, 1882. Oil on canvas, 84 x 44¾ in. Bequest of Valerie B. Hadden, 1932, 32.154. The Metropolitan Museum of Art.

ONGOING

Sargent and Paris

The Metropolitan Museum of Art • New York, NY

This exhibition examines Sargent's time in Paris, where he escalated from a promising student into the sensation of the Salon.

www.metmuseum.org

Auctions at a Glance

APRIL 30
American Art
Bonhams • New York, NY
www.bonhams.com

MAY 6
California & American Fine Art
John Moran Auctioneers • Monrovia, CA
www.johnmoran.com

MAY 7-8
Art of the West
Santa Fe Art Auction • Santa Fe, NM
www.santafeartauction.com

MAY 8
Fine Art Auction
Shannon's Fine Art Auctioneers • Milford, CT
www.shannons.com

MAY 10
Spring Fine Art Auction
Grogan & Company • Boston, MA
www.groganco.com

MAY 16
American Art Signature Sale
Heritage Auctions • Dallas, TX
www.ha.com

JUNE 8
American Art & Pennsylvania Impressionism
Freeman's | Hindman • Philadelphia, PA
www.hindmanauctions.com

JUNE 26
Fine Art Auction
Shannon's Fine Art Auctioneers • Online
www.shannons.com

THROUGH JUNE 1

The Life and Art of Tokio Ueyama

DENVER AT MUSEUM • DENVER, CO
This exhibition features more than 40 paintings exploring Ueyama's life and his crucial role as an artist and educator at the Granada Relocation Center.
www.denverartmuseum.org

THROUGH JUNE 8

Modern Women: Georgia O'Keeffe and Kay Sage

MATTATUCK MUSEUM • WATERBURY, CT
Modern Women showcases Kay Sage alongside Georgia O'Keeffe, exploring nearly 50 artworks, as well as photographs, and objects and ephemera from Sage's estate.
www.mattmuseum.org

THROUGH JUNE 8

Marvin Cone: Painter

FIGGE ART MUSEUM • DAVENPORT, IA
Celebrating the career of Cone, this exhibition features carefully curated works from the museum's permanent collection, and key pieces on loan from the Cedar Rapids Museum of Art.
www.figgeartmuseum.org

JUNE 12-SEPTEMBER 14

(Un)Settled: The Landscape in American Art

WADSWORTH ATHENEUM MUSEUM OF ART • HARTFORD, CT
This collaborative exhibition among four participating museums, brings together the unexpected to explore the American landscape past and present.
www.thewadsworth.org

THROUGH JUNE 15

Andrew Wyeth: Human Nature

BRANDYWINE MUSEUM OF ART • CHADDS FORD, PA
Featuring rarely seen paintings and drawings, this exhibition explores Wyeth's figurative art and portraiture.
www.brandywine.org

THROUGH JUNE 22

Witnessing Humanity: The Art of John Wilson

MUSEUM OF FINE ARTS BOSTON • BOSTON, MA
This large exhibition for Wilson blends culture and politics into works as varied as lithography and paintings, to sculpture and book illustrations.
www.mfa.org

THROUGH JUNE 30

Salon 100

SPRINGVILLE MUSEUM OF ART • SPRINGVILLE, UT
The *Salon 100* celebrates the museum's 100th anniversary by featuring 100 paintings and sculptures from the past century, plus a smaller installation of ephemera from the *Salon*'s early days.
www.smofa.org

In every issue of *American Fine Art Magazine*, we publish the only reliable guide to all major upcoming fairs and shows nationwide. Contact our assistant editor, **Chelsea Koressel**, at **ckoressel@americanfineartmagazine.com**, to find out how your event can be included.

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JUANITA GUCCIONE
(1904 - 1999)
The Faces We Wore
20 x 16 inches
Oil on canvas
Signed, titled and dated 1935 verso



ARTHUR DOVE
(1880-1946)
Barns
5 x 7 inches
Watercolor on paper
c. 1940
Signed lower center



CHARLES BIEDERMAN
(1906-2004)
Study doe Sculpture
Ink and gouache on paper
18 x 14 inches
Signed and dated "Paris 2/37" lower left
Titled lower right.

ART MARKET UPDATES

Frida Kahlo Exhibition

An exhibition honoring the art of famed Mexican painter Frida Kahlo is set for early 2026 at the Museum of Fine Arts, Houston in Texas. Celebrating Kahlo's life and legacy, *Frida: The Making of an Icon* features over 30 works by Kahlo, as well as 120 additional works by artists that she inspired. This is the first major exploration of the artist's transformation from a relatively unknown local painter to a universal icon and global brand. Departing from the traditional retrospective format, the exhibition revolves around a selection of Kahlo's masterworks, memorabilia and documents from her archives.



Nickolas Muray (1892-1965), *Frida with Her Pet Eagle, Coyoacán*, 1939, printed 2024. Inkjet print, the Museum of Fine Arts, Houston, gift of Nickolas Muray Photo Archives. ©Nickolas Muray Photo Archives.



John Singer Sargent: The Later Portraits, by Richard Ormond and Elaine Kilmurray.

Digital Sargent catalog

A digital catalog raisonné of *John Singer Sargent: The Complete Paintings*, by Richard Ormond and Elaine Kilmurray, was recently released through the Paul Mellon Centre and A&AePortal. The nine-volume catalog brings together 600-plus portraits and more than 1,000 other paintings in oil, watercolor and pastel by Sargent, one of the most esteemed painters of the 20th century. The digital release also marks the 100th anniversary of Sargent's death in April 1925.

Portland Art Museum Renovation

A massive renovation at the Portland Art Museum in Portland, Oregon, will open to the public in November. The project, which aims to create a vital "cultural commons" in the heart of downtown Portland, adds 100,000 square-feet of new or upgraded public and gallery space, providing increased access to the museum's various exhibitions and programs. "Expanded public and gallery spaces will allow the museum to… broaden representation in the collection, including new acquisitions by a roster of renowned regional and international artists," the museum notes.



Thomas Sully's portrait of Patrick Henry, 1851. 38¾ x 33½ x 2¾ in. Gift of Thomas Sully. Courtesy the Virginia Museum of History & Culture.

Give Me Liberty

On view through January 4, 2026, at the Virginia Museum of History and Culture, *Give Me Liberty* is the first major museum

Grant Wood



Iowa (1935), oil on canvas, 24 x 20 inches. Signed lower left corner.

The painting style and scenery of this 1935 work are similar to Grant Wood's other landscapes from the period. The back of the painting contains a label from Maxwell Galleries LTD, San Francisco. It was exhibited at the commercial art space in the 1968 thematic show American Art Since 1850. An eponymous catalog published alongside the exhibition includes an essay by Dr. Forest Melick Hinkhouse, an art historian with ties to Coe College in Cedar Rapids, Iowa who served as a consultant to the exhibition and was in contact with the artist's sister Nan Wood Graham. Iowa is listed in the exhibition checklist at the back of the catalog.

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MODERN AND CALIFORNIA & AMERICAN PAINTINGS

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ART MARKET UPDATES

exhibition in America to commemorate the 250th anniversary of the United States. The exhibition presents a robust collection of artifacts, documents and artwork, including a painting of George Washington as Colonel in the Virginia Regiment by Charles Willson Peale; the Broadside of Dunmore's Proclamation, Nov. 7, 1775; Patrick Henry's spectacles and an ivory paper cutter associated with his "Give Me Liberty" speech; a manuscript certification of an enslaved man's enlistment into the Continental Army to do a tour of duty for his enslaver; and a rare copy of Virginia's 1776 Declaration of Rights.

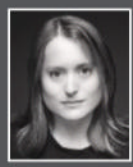
Survival of the Fittest

The Nelson-Atkins Museum of Art in Kansas City, Missouri, presents its first exhibition devoted to wildlife art with the major traveling exhibition *Survival of the Fittest: Picturing Wildlife and Wilderness*. The exhibition highlights the artwork of the "Big Four" wildlife painters: Richard Friese, Wilhelm Kuhnert, Bruno Liljefors and Carl Rungius, taking visitors across the world as they immerse themselves in the animals and natural habitats these artists captured. *Survival of the Fittest* will be on view through August 24.



Wilhelm Kuhnert (1865-1926), *Giraffes in Blooming Field, Ulanga, Tanzania*. Oil on canvas, 30 x 47 in. Collection of the Rijksmuseum Twenthe, Enschede, Netherlands. Photograph by Rik Klein Gotink.

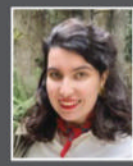
PEOPLE & PLACES



Kerry Bickford

Kerry Bickford is the Brandywine River Museum of Art's new associate curator, where she will help steward, present and interpret the museum's permanent collection and develop new exhibitions.

The Amon Carter Museum of American Art has appointed Charles Wylie as the museum's curator of photography. Wylie joins the Carter from the Santa Barbara Museum of Art, where he has served as the inaugural curator of photography and new media since 2016.



Lea Stephenson

The Pennsylvania Academy of the Fine Arts recently announced Lea Stephenson as the museum's next Kenneth R. Woodcock Curator of Historical American Art. In this role, Stephenson will work to strengthen the development, research, presentation and growth of PAFA's renowned collection of historic American art.



Shawn Yuan

Shawn Yuan joins the Norton Museum of Art in Florida as its Elizabeth B. McGraw Senior Curator of Asian Art. Yuan will oversee the Asian collection, which primarily focuses on Chinese art. In his new role, Yuan also will focus on works created by artists of other Asian cultures.

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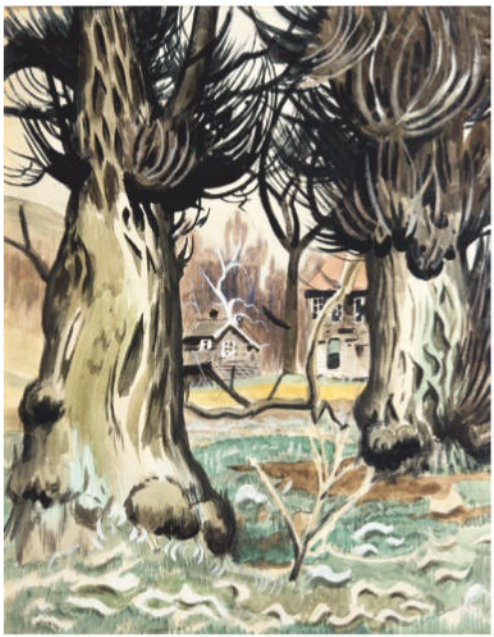


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RECENT ARRIVALS

Insights into historic American artwork newly available from galleries and dealers around the country



Charles Burchfield (1893-1967), *Between Two Willows*, 1918. Watercolor on paper, 21½ x 17½ in., signed and dated. Available at Thomas Colville Fine Art, Gilford, CT.

Charles Burchfield (1893-1967)

Between Two Willows

Between Two Willows dates from Burchfield's "Gothic" year of 1918 in which personal depression and world events led him to create some of his most bizarrely evocative compositions. Here, two trees take on the appearance of burning bushes, while beyond them, a ghostly white, stick-like figure seems to be running toward a house resembling a face with an open mouth. The surreal composition, sinuous brushwork and monochromatic coloration combine to create an unsettling yet captivating dreamscape.

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Johann Berthelsen (1883-1972) *42nd Street Looking East form Vanderbilt Avenue (Grand Central Station)*. Oil on board, 12 x 9 in., signed. Available at Rehs Galleries, New York, NY.

Johann Berthelsen (1883-1972)

42nd Street Looking East form Vanderbilt Avenue (Grand Central Station)

Johann Henrik Carl Berthelsen was an American impressionist painter, as well as having a career as a professional singer and voice teacher. His musical pursuits led him to the Indianapolis Conservatory of Music to head the voice department, where he formed a life-long friendship with painter Wayman Adams. Together they moved to New York City to advance their careers in the arts. With the arrival of the Great Depression, Berthelsen lost most of his vocal students and at the suggestion of a friend, picked up oil painting, finding increasing success in selling his canvases. He also participated in several WPA projects. Essentially self-taught as an artist, although he likely received some instruction from Adams, he is best known for his dreamy, muted paintings of New York City, often in snow.

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JANE PETERSON (1876-1965)



San Remo, Italy, Gouache and watercolor on paper, 18 x 18 in.



Boats at a New York Dock, circa 1916
Gouache and charcoal on paper 18 x 23 ⅞ in.

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- Brooklyn Daily Eagle, February 1, 1925

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RECENT ARRIVALS

Insights into historic American artwork newly available from galleries and dealers around the country

Martin Johnson Heade (1819-1904)

Quiet River at Dusk

Martin Johnson Heade created over 100 paintings of salt marshes, using their flat expanses as a canvas to explore the interplay of weather and tides. In *Quiet River at Dusk*, Heade's use of perspective captures the vastness of the flat landscape, likely representing the Massachusetts coast. The regularly-spaced haystack contrasts with the setting sun, symbolizing the inevitable passage of time and change.

While American revolutionized agriculture in the 1840s with the advent of effective harvesting machinery, Heade chose to depict the traditional gathering of salt hay for animal feed—a process resistant to mechanization and driven by the expansion of New England cities into rural pastures. The haystack in the foreground, perched on stilts, underscores the precarious nature of the region's rural economy.



Martin Johnson Heade (1819-1904), *Quiet River at Dusk*, ca. 1859. Oil on canvas15 x 25 in. Available at Lincoln Glenn, New York, NY.

Lincoln Glenn
542 West 24th Street • New York, New York 10011 • (646) 764-9065
gallery@lincolnglenn.com • www.lincolnglenn.com

Enoch Wood Perry (1831-1915)

The Epicures

Enoch Wood Perry was born in Boston but spent most of his early life in New Orleans. He studied in the art centers of Europe including Düsseldorf and Paris. His teachers included Emanuel Leutze and Thomas Couture. Perry's oeuvre included history and portrait painting, but he was particularly noted for his genre paintings.

The Epicures depicts two young street urchins feasting on oysters near the waterfront. The stage-like setting features crates and barrels, the remnants of a busy day at the market. A furled mast at left points to a building advertising oysters. Abundant and inexpensive during the 19th century, oysters were enjoyed by affluent and working-class members of society. The increased production of the shellfish led to the period known as the Golden Age of Oysters.

Executed in 1867, *The Epicures* coincides with Perry's move to New York following an extended trip West with artists Albert Bierstadt and Virgil Williams. In New York, Perry took up a studio in the Tenth Street Studio Building that previously belonged to Bierstadt.



Enoch Wood Perry (1831-1915), *The Epicures,* ca 1949. Oil on canvas, 30¼ x 40 in., signed lower right. Available at Lincoln Glenn, New York, NY.

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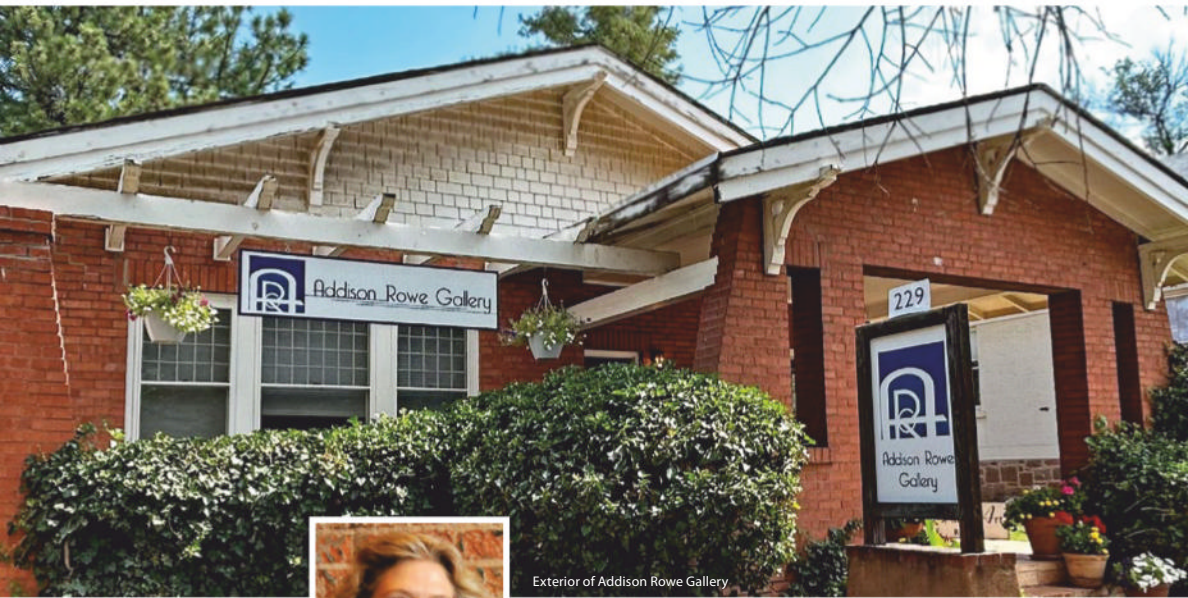


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Edgar Payne (1883–1947), *The Topmost Sierra* (ca. 1921), oil on canvas, 43 × 43 inches, Estimate: $300,000–500,000

WHAT WE'RE HEARING FROM GALLERIES AND AUCTION HOUSES ACROSS THE COUNTRY.



Exterior of Addison Rowe Gallery



VICTORIA ADDISON

Owner
Addison Rowe Gallery

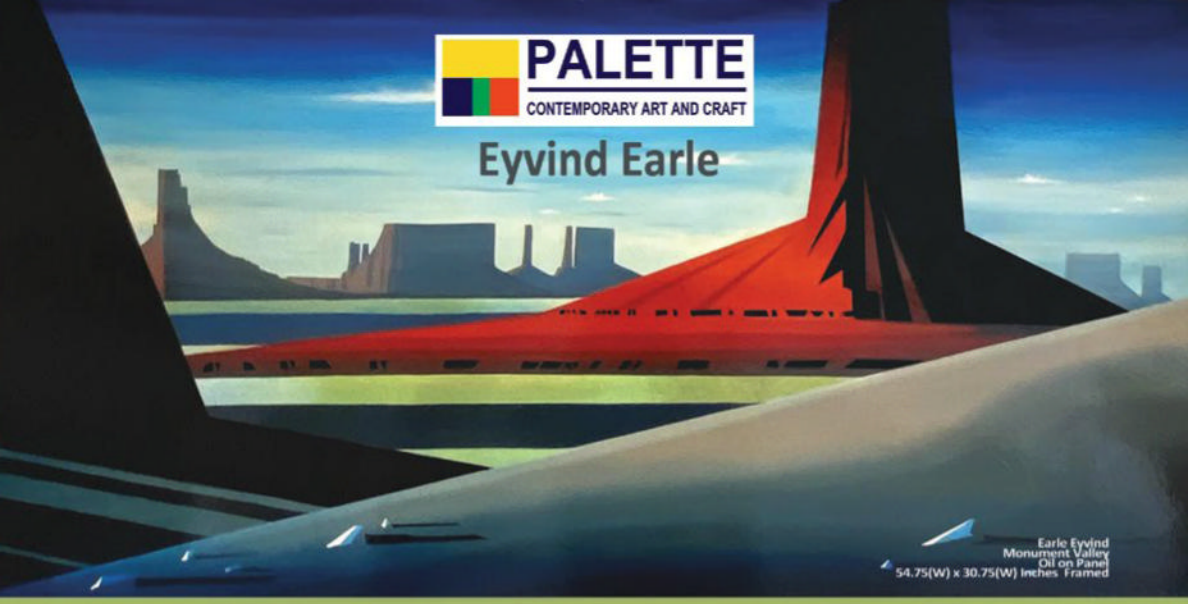
As a Santa Fe, New Mexico-based gallery, there is always a strong focus on artworks by important historic artists who painted scenes of the southwest. Of particular interest are those artists from New York, Chicago and California who had strong careers there. There is ongoing demand for works that depict classic Southwestern landscapes, desert vistas, Native American imagery and early modernist interpretations of the region. These historical artworks maintain their value due to their iconic status and connection to the cultural identity of the American Southwest.

However, the market is also becoming more diversified, with growing interest in contemporary work. There's a rising demand for work by living artists who either draw inspiration from the same subjects or reinterpret the Southwest's historical significance in new, innovative ways. This shift is beginning to reshape the market, reflecting a broader global interest in rethinking the representation of the American West.

There has been a strong shift in interest in collection works by Native American and women artists. There were several Native American artists represented at this year's *Venice Biennale*—Jeffrey Gibson, Emmi Whitehorse and Kay Walkingstick. This focus in the market also includes historic artists such as Fritz Scholder and John Nieto with their large-scale painting of Native American portraits.

Over the years, Addison Rowe Gallery has maintained a focus of representing woman artists in gallery exhibitions. The most recent exhibition, *Transcendental and Beyond*, highlighted 100 years of notable women artists, including many from the post-World War II era connected with the abstract expressionists. The exhibition also included a few contemporary female artists who express their inner spirit and the natural, spiritual elements in their work. One of my favorites was Mimi Chen Ting, a Chinese American artist who was from California, and also painted in Taos, New Mexico. Her work imbues the lyric movement of her dance experiences and uses a complex palette of densely painted bright colors that highlight her connection to the natural world. She creates a surface of abstracted energy and dreamscapes.

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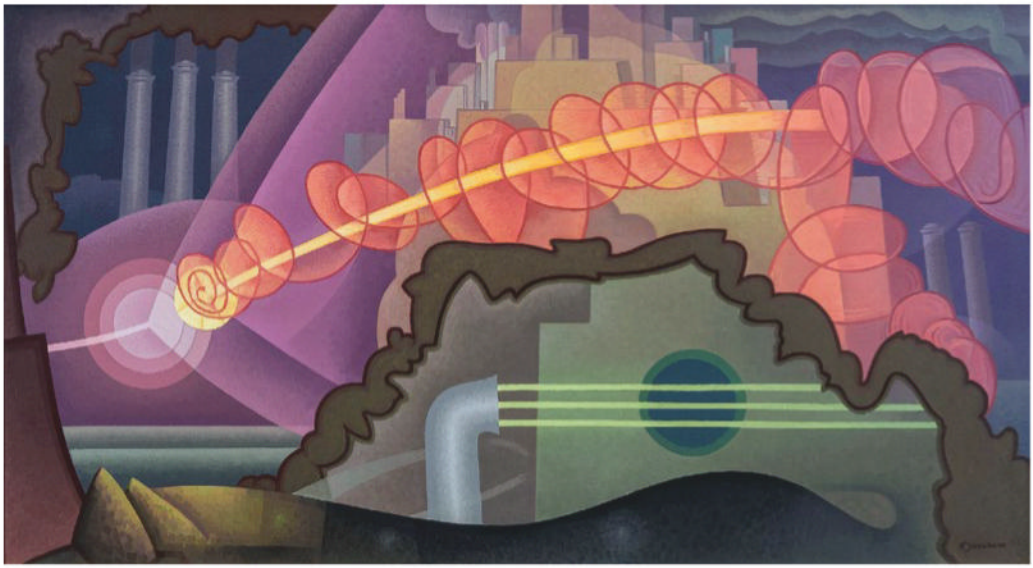
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Raymon Jonson

HIGH MUSEUM OF ART



Raymond Jonson (1891-1982), *City Forces,*1932. Oil on canvas, 37 x 68 in., High Museum of Art, Atlanta, purchase with funds from Alfred Austell Thornton in memory of Leila Austell Thornton and Albert Edward Thornton, Sr., and Sarah Miller Venable and William Hoyt Venable, 2024.11.

The High Museum of Art, based in Atlanta, Georgia, is strategically expanding its collection by acquiring an astounding 591 artworks. The new collection includes work by American designer Isamu Noguchi, a painting by Nigerian modernist Ben Enwonwu, a mixed media work by contemporary artist Hank Willis Thomas and a painting by American modernist Raymond Jonson.

"In 2024, our curators intentionally and thoughtfully acquired artworks that build upon strengths in our existing holdings and also offer new pathways for deeper audience engagement, two of the hallmark goals of our collecting program," said director Rand Suffolk.

One such highlight is *City Forces*, 1932, by Jonson (1891-1982), known for his depictions of the American Southwest. The museum adds, "Raymond Jonson was one of the key artistic figures active in New Mexico beginning in 1924, when he cofounded the Transcendentalist Painting Group alongside Emil Bisttram."

Jonson, raised in Portland, Oregon, was formally trained at the Museum Art School of the Portland Art Association and the Art Institute of Chicago. The artist worked from 1912 to 1917 as the lighting, stage set and costume and graphic designer for the Chicago Little Theatre. Jonson found time to take periodic trips to the West to draw and paint, and when he became disillusioned with urban life, he moved to Santa Fe, New Mexico. "In New Mexico, Jonson tirelessly advocated modernism through teaching and organizing exhibitions," shares the National Gallery of Art. "He painted increasingly abstract landscapes in New Mexico until he developed a signature geometric style."

City Forces is the first in a series that Jonson first began in 1932 after visiting New York, Philadelphia and Chicago—two of the later works are in other museum collections, three are in private collections and one has an unknown location. "In addition to capturing the vigor and dynamism of industry and urban life, this series is significant for being the last objective painting of Jonson's career, as he subsequently moved completely to spiritually infused nonobjective painting," say High Museum representatives.

This painting adds to the High's holdings of works by lesser-known interwar modernist artists including Joseph Stella, Lawrence Lebduska and Hale Woodruff. ■



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WE ASK LEADING MUSEUM CURATORS ABOUT WHAT'S GOING ON IN THEIR WORLD



Exterior view of the Museum of Fine Arts, Boston.



ETHAN LASSER
John Moors Cabot Chair, Art of the Americas
MUSEUM OF FINE ARTS, BOSTON
465 Huntington Avenue, Boston, MA, 02115, www.mfa.org

What event (gallery show, museum exhibit, etc.) in the next few months are you looking forward to, and why?
Of Light and Air: Winslow Homer Watercolors, which will be on view at the MFA from November 2, 2025, through January 19, 2026. We are bringing dozens of the MFA's luminous Homer watercolors back into the galleries for a new generation to experience, alongside a selection of the museum's related oils, drawings and prints by the artist. These works feel as fresh and vibrant as the day they were painted and reflect Homer's relentless spirit of experimentation. The MFA houses the largest collection of Winslow Homer watercolors in the world, though the works' fragility and sensitivity to light means many have not been displayed in about half a century.

What are you reading?
My desk is piled with books about the Revolution and the arts of 18th-century America. We are embarking on a monumental reinstallation to commemorate the 250th anniversary of American independence in summer 2026, and I want to be sure I am staying current with all the new scholarship in this field. At a time when many writers are reflecting on our founding documents, musing on the brilliance of the Constitution and the ambition of the Declaration of Independence, I want to be sure our visitors appreciate that artists were at the table during our early history, shaping the new nation and the ways we remember it today.

Interesting exhibit, gallery opening or work of art you've seen recently.
My colleagues in the prints and drawings department at the MFA have just opened a landmark project: *Witnessing Humanity: The Art of John Wilson*. This show is a ravishing and much overdue look at one of the great artists of the 20th century—a painter, sculptor and draftsman who made major works in all of these media and created some of the iconic public monuments that adorn Boston today.

What are you researching at the moment?
As we prepare for our America at 250 reinstallation project for summer 2026, I've been thinking and reading a lot about the 18th-century Caribbean and the ways that the arts express both the specificity of island culture, and the deep links between New England and the plantation economy. The connections between Boston and places like Jamaica in the 18th century are just beginning to be explored and have given me a whole new lens for assessing jewels in our collection, like Copley's portraits, and Watson and the Shark.

What is your dream exhibit to curate? Or see someone else curate?
Well, working with the MFA's deep collection of Winslow Homer watercolors while also reimagining our galleries for 18th-century art of the Americas. Let's just say it doesn't get much better than that!

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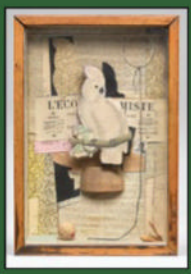





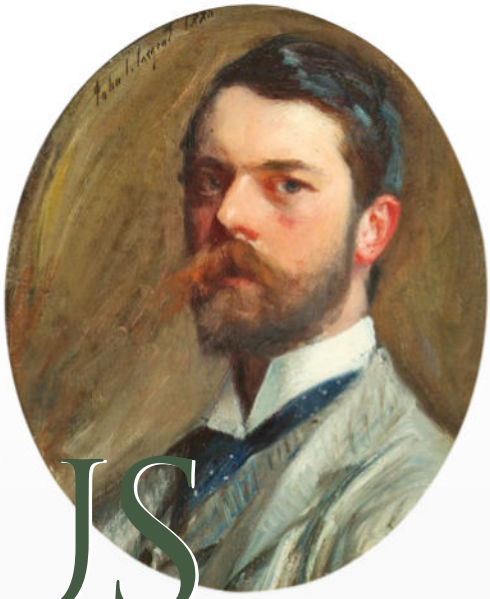


Image details (clockwise from top left and, where applicable, top to bottom): Seymour Fogel, *Wealth of the Nation* (WPA mural in the Cohen Building, Washington, DC), 1942, buon fresco with secco additions, 9 ft, 7 in × 14 ft, 6 in. U.S. General Services Administration Fine Arts Collection, commissioned through the Section of Fine Arts, 1934 – 1943. Photo: Library of Congress Prints and Photographs Division Washington, DC; Unknown American Photographer, *Max Ernst and Dorothea Tanning and Muriel and Julien Levy Playing Chess, The Julien Levy Gallery, New York*, 1945, gelatin silver print, 6½ × 5½ in. Philadelphia Museum of Art, 125th Anniversary Acquisition, The Lynne and Harold Honickman Gift of the Julien Levy Collection; 2001-62-1504; Hildreth Meière, *Pelican*, 1928, glass mosaic sample produced by Pühl & Wagner, featured in the stringcourse of the apse at St. Bartholomew's Church, New York. Photo: courtesy of Hildreth Meière Dunn; Joseph Cornell, *A Parrot for Juan Gris*, winter 1953 – 1954, box construction, 17¾ × 12³/₁₆ × 4⅝ in. National Gallery of Art, Collection of Robert and Aimee Lehrman, Washington, DC, in honor of Aimee Lehrman; 2023.124.1; George Ohr, *Tall Vase With Ribbon Handles, Raspberry, Green, and Gunmetal Glaze*, 1897 – 1900, 7¾ × 4¼ in. Sold at Rogo Actions September 2018. Photo: courtesy of Rago Auctions; Stephen Hannock, *The Oxbow: After Church, After Cole, Flooded (Flooded River for the Matriarchs E. & A. Mongan), Green Light*, 2000, acrylic, alkyd and oil glazes with collage elements on canvas; 8 × 12 ft. The Metropolitan Museum of Art; purchase, Moore Capital Management Inc., gift, 2001; 2001.153. Photo: © Stephen Hannock; Julius L. Stewart, *The Hunt Ball*, 1885, oil on canvas, 49 x 79 in. Private collection. Photo: courtesy of Hirschl & Adler Galleries, New York; Sargent Claude Johnson, *Head of a Boy*, c. 1928, glazed terracotta, 7½ × 4¾ × 6 in. The Huntington Library, Art Museum, and Botanical Gardens, purchased with funds from the Art Collectors' Council and the Virginia Steele Scott Foundation Acquisition Fund for American Art.

To register, scan the QR code or visit
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A BRUSH WITH GENIUS



A major exhibition at The Met examines John Singer Sargent's time in Paris, where he skyrocketed from a promising student into the sensation of the Salon **By Anne Underwood**

When John Singer Sargent arrived in Paris in 1874, he was just 18 years old, but he had already chosen a career in art. Paris was then the center of the art world, and Sargent's parents and two sisters moved there with him to provide support. As his father wrote, "We flatter ourselves (perhaps it is a parental delusion) that he will make something out of himself more than common." By the time Sargent left Paris 12 years later, that was no longer in question.

A new exhibition at New York's Metropolitan Museum of Art called *Sargent and Paris,* traces his meteoric rise in the crucial decade from 1874 to 1884, from his first appearance in the teaching studio of Carolus-Duran through his infamous portrait of *Madame X*, which scandalized the *Paris Salon*. "This 10-year period was one of remarkable discovery and experimentation for Sargent," says Stephanie L. Herdrich, curator of American painting and drawings at the American Wing of The Met. "It's this combination of skill, ambition, innocence and boundary pushing that leads him to create some of his boldest, most progressive works."

In the Met's exhibition, the range of Sargent's talents is on full display. Mounted in collaboration with the Musée d'Orsay in Paris to mark the 100th anniversary of Sargent's death, the show includes iconic portraits, but also lesser-known works—astonishingly good student sketches; rarely seen portraits; paintings from Sargent's extensive travels through France, Italy, Spain and Morocco; studies for *Madame X*, and more.

And then there is Paris—or at least, the idea of Paris. Sargent rarely painted the city itself. (*In the Luxembourg Gardens* was a rare exception.) Instead he focused on Parisian society. In 1874, when he arrived, the city was emerging from the ashes of the Franco-Prussian War (1870-71) and entering the optimistic period that would later be known as the Belle Époque, with its lively cafés, theaters and arts. "The aftermath of the war leaves society more open and fluid," says Herdrich. "It's booming with opportunities for studying great art, and there's a whole new wave of patrons eager to have their portraits painted."

Sargent had an easygoing personality, and he

Above: John Singer Sargent (1856-1925), *Self-Portrait,* 1886. Oil on canvas, 13 9/16 x 11 11/16 in. Aberdeen City Council (Aberdeen Archives, Gallery & Museums collection) (ABDAG003876).

Opposite page: John Singer Sargent (1856–1925), *Madame X (Madame Pierre Gautreau), 1883-84.* Oil on canvas, 82 1/8 x 43 1/4 in. Metropolitan Museum of Art, Arthur Hoppock Hearn Fund, 1916.



John Singer Sargent (1856-1925), *La Carmencita (Carmen Dauset Moreno)*, ca. 1890. Oil on canvas, 90 3/16 x 55 1/8 in. Musée d'Orsay, Paris, purchase from John Singer Sargent, 1892 (RF 746).

mingled naturally. His fluency in French, Italian and German didn't hurt. One contact led to another and another. It started in the teaching studio of Carolus-Duran and rippled out from there. During his time in Paris, Sargent painted many of his friends, including fellow artists Claude Monet, Paul-César Helleu, Ernest-Ange Duez, and sculptor Auguste Rodin, all of whose pictures are in the Met show, along with a lovely portrait of Eugenia Errázuriz, wife of the amateur painter José Tomás Errázuriz. Another unexpected delight is a little-known painting of Sargent's fencing master, Arsène Vigeant—still a commanding figure in his early retirement, but with his foil now relegated to the corner.

If there is an underlying theme in the Met show, it's that Sargent was continually pushing the boundaries of portraiture during this period to create works that were daring for their time. A prime example is his 1881 portrait of Dr. Samuel Jean Pozzi, a pioneering surgeon and gynecologist with a reputation as a ladies' man. *Dr. Pozzi at Home* is among Sargent's boldest portraits, with its lush red fabrics and almost theatrical lighting. Viewed through the lens of the 1880s, it



John Singer Sargent (1856-1925), *Madame Errázuriz (Eugenia Huici Arguedas),* ca. 1883-84. Oil on canvas, 18¾ x 15½ in. Courtesy of Virginia Museum of Fine Arts, donated by James W. McGlothlin as part of the James W. and Frances Gibson McGlothlin Collection of American Art, 2022.181. Photo by Katherine Wetzel.



John Singer Sargent (1856-1925), *In the Luxembourg Gardens,* 1879. Oil on canvas, 25⅞ x 36⅜ in. Philadelphia Museum of Art, John G. Johnson Collection, 1917 (Cat. 1080).



John Singer Sargent (1856-1925), *Arsène Vigeant,* 1885. Oil on canvas, 20 1/16 x 20 ½ in. Musée de la Cour d'Or Metz—Eurométropole de Metz. Photo by Laurianne Kieffer.



John Singer Sargent (1856-1925), *An Out-of-Doors Study (Paul Helleu Sketching with his Wife),* 1889. Oil on canvas, 25 15/16 x 31¾ in. Brooklyn Museum of Art, Museum Collection Fund (20.640).

was simply shocking. Sargent shows the handsome, bearded doctor in a scarlet dressing gown and Turkish slippers with curtains of crimson velvet behind. With his right hand, he touches the fastening at the top of the robe, while the left rests on the cord around his waist, implying that the gown could be removed at a moment's notice.

Dr. Pozzi was far too intimate a portrait for the *Salon*, but Sargent found plenty of other progressive paintings to send there. Today it's fashionable to put down the *Salon* as stodgy and academic, but Sargent entered it every year starting in 1877 (and for many years after he left Paris). With thousands of paintings and nearly 700,000 attendees over its two-month run, it was the most influential art exhibition in Europe and could still make an artist's reputation—provided the work was large and striking enough to draw attention. Sargent increasingly created pieces that he knew would be noticed.

Sadly, two of Sargent's most important *Salon* entries are not in the Met show—his 1879 *Portrait of Carolus-Duran* and his 1882 *El Jaleo*. The former won an honorable mention. But it was *El Jaleo*—depicting a dramatically lit flamenco performance in Spain—that cemented Sargent's reputation. It became one of the most talked-about pictures at the *Salo*n that year. Measuring more than 10 feet wide, however, it is too large to travel from the Isabella Stewart Gardner Museum in Boston.

Other important Salon entries are here, though, including Sargent's masterpiece *The Daughters of Edward Darley Boit*. If *El Jaleo* is a virtuoso display of energy among the dancers, the Boit portrait conveys the opposite—a disquieting silence and emotional distance between the four sisters. The painting evokes Diego Velázquez's iconic *Las Meninas* (1655), which Sargent had made a student copy of three years earlier. Yet despite the similarities, the Boit portrait is utterly original. "It's not the typical sweet view of childhood," says Herdrich. "There's a complexity to the composition that's intriguing and mysterious and keeps people coming back and asking questions about it."

Until 1883, Sargent's career in Paris had been a string of successes. But in 1884 he pushed too far with his portrait of the Parisian celebrity and acclaimed beauty Virginie Amélie Gautreau, the infamous *Madame X*. Sargent had struggled to find the right pose for her, until one day a jeweled strap on her sleek black gown slipped off her shoulder. Sargent recognized it immediately as the special touch that would make his painting stand out.

When the Salon opened, the portrait indeed stood out—but not in a good way. Hearing the blistering criticism at the *Salon*, Mme. Gautreau appeared in Sargent's apartment "bathed in tears." Sargent himself had to endure the merciless critiques that poured in. The issue wasn't the exposed flesh. There were many paintings of entirely nude women in the *Salon* that year that aroused no indignation. The difference was, they portrayed mythological figures, not a flesh-and-blood member of Parisian society. Amélie Gautreau wasn't just any





Far left: John Singer Sargent (1856-1925), *Pozzi at Home,* 1881. Oil on canvas, 79⅜ x 40¼ in. The Armand Hammer Collection, gift of the Armand Hammer Foundation. Hammer Museum, Los Angeles.

Left: John Singer Sargent (1856-1925), Margaret Stuyvesant Rutherfurd White (Mrs. Henry White), 1883. Oil on canvas, 88⅝ x 56⅝ in. National Gallery of Art, Washington, Corcoran Collection; gift of John Campbell White, 2014.136.68.

member of society either. She was an American. Born in New Orleans, she had moved to Paris with her mother to escape the aftermath of the American Civil War. Although she spoke French and married into a wealthy French banking family, she was still seen as an interloper in French society—and one of dubious repute. "The portrait allowed visitors and critics to say things about her they might not have said to her face," says Herdrich. "The scandal is often boiled down to the strap slipping off her shoulder, as if she was undressing on the walls of the *Paris Salon*, but it was more than that. People who saw it indicted her vanity and her extensive use of cosmetics, which was seen as artificial."

The references to antiquity didn't help. Mme. Gautreau is wearing her signature ornament in her hair—a diamond crescent that harkens back to Diana, the goddess of the hunt. Her pose is suggestive and reminiscent of the unnatural, twisting poses of Mannerist sculptures. And then there are the carved sirens in the legs of the table. "That motif is probably a play on her reputation," says Herdrich, noting that one of the spiraling table legs seems to extend right up into Mme. Gautreau's arm and through her body.

Sargent was devastated by the response and was no doubt afraid of losing potential clients over it. After the *Salon* closed, he famously repainted the strap, moving it up to its proper place atop Gautreau's shoulder. Years later, he called *Madame X* "the best thing I've done." It was certainly painting for which he suffered the most. "He poured all his hopes, aspirations and knowledge of art history into



John Singer Sargent (1856-1925), *Ernst-Ange Duez,* ca. 1884–86. Oil on canvas, 28¾ x 23¾ in. Courtesy of Montclair Art Museum, Montclair, New Jersey; gift of Dr. Arthur Hunter in memory of Ethel Parsons Hunter, 1962.32. Photo by Peter Jacobs.

it," says Herdrich. He wanted it to be a smashing success, but instead "it proved to him that to be a portraitist he had to negotiate boundaries."

Interestingly, he negotiated the boundaries flawlessly in another portrait of a different American in Paris—the wife of the first secretary of the American legation—which he was painting at exactly the same time as *Madame X*. He had hoped to send the pair of portraits to the *Salon* together. "If he had, what would the reaction have been?" Herdrich asks. She speculates that the elegant portrait of Margaret Stuyvesant Rutherfurd White—the very model of propriety—might have modulated the outrage and reassured clients that Sargent could be trusted to paint them respectably.

Sargent was not drummed out of Paris over *Madame X*, as the tale is often told. He remained another two years before moving to London. Although he produced some beautiful pictures in those final two years, the Met show ends with a painting done in New York some four years later called *La Carmencita*—a portrait of the wildly popular flamenco dancer Carmen Dauset Moreno, whom Sargent called a "bewilderingly superb creature."

It is a fitting conclusion. Not only was *La Carmencita* a huge success at the 1892 *Salon*. It became the first of Sargent's paintings to be purchased by the French state. It was also the first of his pictures to enter a major museum anywhere, when it was hung in the Musée du Luxembourg. The picture provided what French artist Luc-Olivier Merson had predicted for Sargent after *Madame X*—not just a comeback, but a "dazzling revenge." ■



John Singer Sargent (1856-1925), *The Daughters of Edward Darley Boit,* 1882. Oil on canvas, 87⅜ x 87⅝ in. Museum of Fine Arts, Boston. Gift of Mary Louisa Boit, Julia Overing Boit, Jane Hubbard Boit, and Florence D. Boit in memory of their father, Edward Darley Boit.



John Singer Sargent (1856-1925), *Madame Gautreau Drinking a Toast,* 1882-83. Oil on panel, 12⅝ x 16⅛ in. Isabella Stewart Gardner Museum, Boston (P3w41).

Anne Underwood is a longtime writer and editor. She is currently writing a book on the artist William Sergeant Kendall.

April 27–August 3, 2025

Sargent and Paris

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The WOMEN *in* WHITE

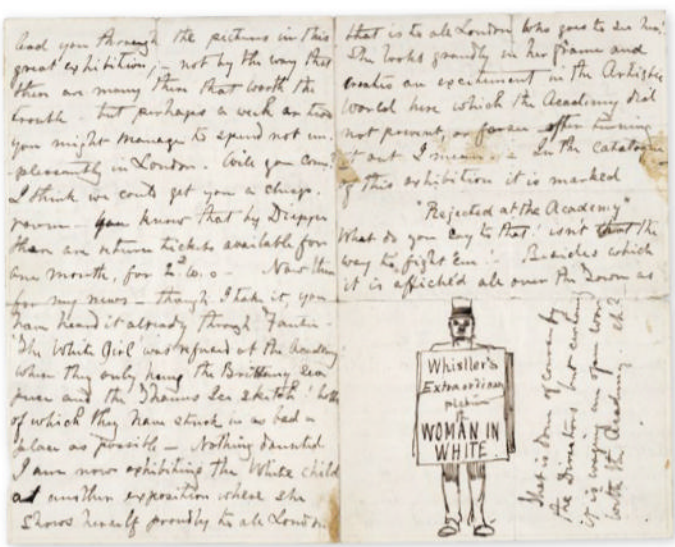
Red-headed muses, coded feminism, and the correlation between Whistler's scandalous painting and a gothic novel of the same name

By Michael J. Pearce

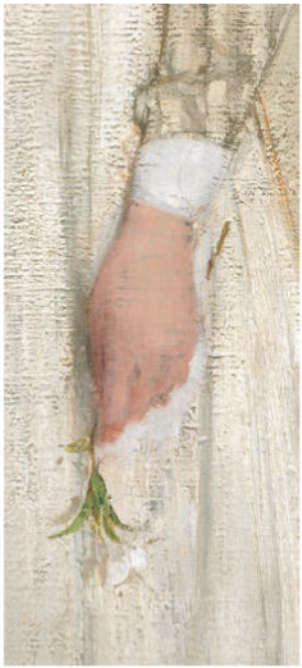
Twenty-first century eyes may see little reason for the storm of scandal stirred by James Abbott McNeill Whistler's painting *Symphony in White, No. 1: The White Girl* at the *Salon des Refusés* of 1863. Yes, like his friend Henri Fantin-Latour, and the arch-flâneur of Montmartre, Édouard Manet, Whistler had dared to paint in bold, loose brushwork, contrary to the conventions of the tight rendering and slick finish of the contemporary academic style, but surely the textures and knife of pigment were not enough to provoke the giggles and titters of the bourgeoisie!

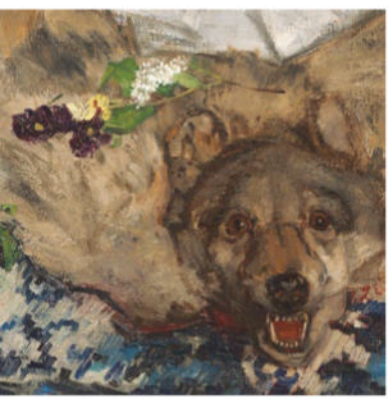
Whistler left mysterious clues hanging and un-spelled. Her morning dress was the costume of domestic privacy, not usually seen in public; red hair reminded literary and Christian viewers of Mary Magdalene, the prostitute of biblical myth who washed Jesus' feet with her mane of red hair and returned to innocence. The scattered posy of flowers spilled onto the wolfskin suggested a love treated carelessly, with a lone white lily slipping from her long fingers, a symbol of innocence lost, death, and the betrayed bride. The white dress, the costume of the dead following the 19th-century funeral tradition of dressing the deceased in a simple white gown or a shroud, an emblem of pure virtue and the grave; the savagery and teeth of the flayed wolf and its direct gaze threatening bestial revenge, the red hint of blood around the edges of its skin pointing to recent slaughter. This vampire bride may have killed a wolf—or even a lycanthrope—in savage violence and vengeance. Alexandre Dumas' popular werewolf story, *Le Meneur de Loups (The Wolf Leader)*, had been published in 1857. *Symphony in White* was a sensual painting—imagine the canine fur between the woman in white's bare toes, hidden beneath her shocking and improper dress! Imagine her hair caressing Christ's sacrificial feet!

What the young woman was not wearing almost mattered more than what she was, and this absence caused



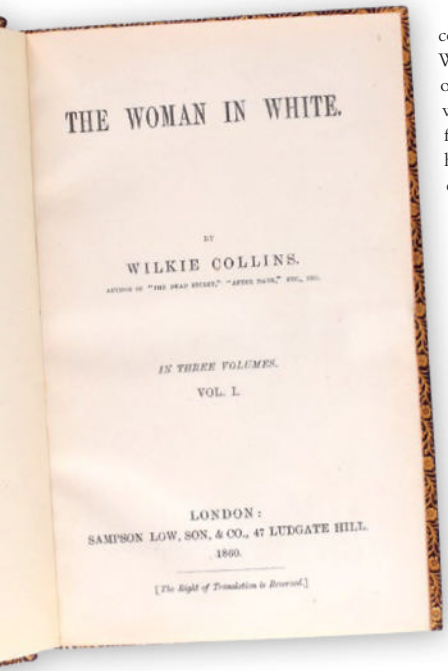
James McNeill Whistler (1834-1903), *Letter to George Lucas*, June 26, 1862. Ink on paper, 10⅛ x 12 in. Wadsworth Atheneum Museum of Art, Hartford, CT. Gift of John F. Kraushaar, 1925.539.







James Abbott McNeill Whistler (1834-1903), *Symphony in White, No. 1: The White Girl*, 1861-1863, 1872. Oil on canvas, 84 x 42 in. Harris Whittemore Collection, 1943.6.2. Courtesy National Gallery of Art, Washington, D.C.


THE WOMAN IN WHITE.

BY

WILKIE COLLINS.

IN THREE VOLUMES.

VOL. I.

LONDON:
SAMPSON LOW, SON, & CO., 47 LUDGATE HILL.
1860.

[The Right of Translation is Reserved.]

consternation, for the loose "Woman in White" was freed from the conventions of costume and class. For centuries women had worn the confining fashions of farthingales and crinolines, hooped structures worn beneath wide dresses that constrained movement and made them dependent upon others for assistance. Servants wore no crinolines. Whistler's painting was the personification of a feminist and independent New Woman of the 19th century, unrestrained by the gridded prison of the crinoline's frame. The bohemian woman in white was unconstrained, liberated from the shackles that bound her to the ordinary feminine roles of the 19th-century society. In 1861, the poet Mary Howitt visited a party thrown by her friend Dante Gabriel Rossetti. She described the free bohemian scene in the lucid language of laudanum, alcohol and hashish, grasping at half-lost fragments of memories and luscious desire, "The uncrinolined women, with their wild hair, which was very beautiful, their picturesque dress and rich colouring, looking like figures out of the pre-Raphaelite pictures…I can think of it now like some hot struggling dream, in which the gorgeous and fantastic forms moved slowly about. They seemed all so young and kindred to each other, that I felt as if I were out of my place, though I admired them all."

It was a convention-smashing painting of concealed violence and vengeance, then, dressed in the purity of innocence, either a bohemian glimpse of an angelic being from a liberated heaven, or a bourgeois vision of an agent of hell. After the opening of the *Salon des Refusés*, his friend from his student days, Fantin-Latour, whose mysterious *La Féerie (The*

The 1860 edition of Wilkie Collins' bestselling novel *The Woman in White*.



Gustave Courbet (1819-1877), *Le Sommeil*, 1866. Oil on canvas, 53 x 78¾ in. Petit Palais, Musée des Beaux-Arts de la Ville de Paris.



Gustave Courbet (1819-1877), *Jo, La Belle Irlandaise,* 1866. Oil on canvas, 21⅔₀ x 25½ in. Oil on canvas, 1866. Nationalmuseum, Stockholm, Sweden. NM 2543. Gift 1926 Nationalmusei Vänner.

Magic) was also in the exhibit, wrote to Whistler assuring him of his newfound fame. He told Whistler the renowned Baudelaire thought *Symphony in White* was charming and delicate, which was an odd comment in the face of the rough texture of the scraped and loose paint dragged over the coarse linen substrate; and bohemian painter Gustave Courbet, described the painting as spiritualistic, an apparition. It was also an image of edge and scandal extending from the realm of reality, because Whistler's model was Joanna Hiffernan, his Irish lover, who had a spectacular mane of beautiful red hair, and a reputation as a tough intermediary between painters and dealers. Hiffernan travelled to Paris with Whistler, and may have had an affair with Courbet, posing for his *Jo, La Belle Irlandaise (Jo, The Beautiful Irishwoman)* which he copied and sold three times, and his erotic painting of lesbian lovers, *Le Sommeil (Sleep)*. Scandal-mongers claimed she also modelled for Courbet's *L'Origine du monde*.

Symbols of sex, and violence, and feminine fortitude are thus concealed in the image, suggesting the sensuality and scandal of the youthful underground, attesting to Whistler's subtlety. Confronted by the painting in an age without television or internet, 19th-century viewers felt obliged to act as a judge compelled to rule, bound by duty as participants in the culture of critique.

Before the painting made Whistler's name in Paris it had been rejected from the annual British Royal Academy summer show, and placed in an exhibit in the Berners Street Gallery in London organized to show the works of interesting young artists struggling to find walls for their work. There, a smart publicist gave Whistler's painting the name of Wilkie Collins' sensational 1860 gothic bestseller, *The Woman in White*, still in print today as an exciting example of very early detective fiction. The novel begins with its hero detective, a hard-working painter and art teacher named Walter Hartright. Hartright was walking home on the London Road late at night when he was met by a woman in a white dress desperate for help. This eponymous woman in white was an escaped inmate fleeing from kidnap and captivity in the nearby insane asylum, and the nameless



James Abbott McNeill Whistler (1834-1903), *Symphony in White, No. III*, ca. 1865-7. Oil on Canvas, 20 x 30 in. The Barber Institute of Fine Arts, Birmingham, UK.

and beautiful woman had rushed toward the city in a cab; and Hartright into a fiendish two-volume tale of deception and money-grubbing intrigue. The book was serialized in Charles Dickens' popular weekly *All the Year Round*, which was distributed throughout the English-speaking world.

It is likely that the Pre-Raphaelite Brotherhood critic Frederic Stephens wrote an anonymous review of the show for *The Athenaeum*, a British literary magazine, warning that although there were "…some amazingly ugly pictures, by untrained clever men, and a few very foolish ones, it must be admitted that the ability shown in the first consoles us for the pain of seeing the second class. The most prominent is a striking but incomplete picture, by Mr. J. Whistler, *The Woman in White*." To Stephens, the painting was "…one of the most incomplete paintings we ever met with. A woman, in a quaint morning dress of white, with her hair about her shoulders, stands alone, in a background of nothing in particular…the face is well done, but it is not that of Mr. Wilkie Collins's woman in white." He wasn't wrong. Hiffernan's open and Irish features bore little resemblance to Wilkie's woman, who had "…a colourless, youthful face, meagre and sharp to look at, about the cheeks and chin; large, grave, wistfully-attentive eyes; nervous, uncertain lips; and light hair of a pale, brownish-yellow hue. There was nothing wild, nothing immodest in her manner: it was quiet and self-controlled, a little melancholy and a little touched by suspicion; not exactly the manner of a lady, and, at the same time, not the manner of a woman in the humblest rank of life."

Delighted by all the excitement his work had caused, flattered that his picture had been declared the worthiest painting in the show, habituated to being accused of eccentricity, and keenly aware of the value of good publicity, Whistler ignored Stephens' jabs that his "incomplete" painting was a "bizarre production," and disingenuously claimed the painting had nothing to do with Collins' novel, writing to *The Athenaeum*'s editor, "May I beg to correct an erroneous impression likely to be confirmed by a paragraph in your last number? The Proprietors of the Berners Street Gallery have, without my sanction, called my picture 'the woman in white.' I had no intention whatsoever of illustrating Mr. Wilkie Collins's novel; it so happens, indeed, that I have never read it. My painting simply represents a girl dressed in white standing in front of a white curtain." In fact, Whistler was thrilled, boasting in a letter to a friend that his work was "affiched all over town as 'Whistler's extraordinary picture the Woman in White,'" drawing a little cartoon of a man in a sandwich board publicizing the painting, and declaring he was "waging an open war with the academy."

His notoriety assured, he renamed the painting *Symphony in White, No. 1: The White Girl*, and painted Hiffernan twice more in white dresses to capitalize on the image's fame.

Among the gypsy artists of Montmartre, Whistler's *Woman in White* may also have recalled a scene plucked from Gérard de Nerval's 1855 novella *Aurélia*, in which he hallucinates a clattering crowd of beautiful young people wearing white entering an enormous room where an old man worked alone, and the bright light of their clothes was the special flash of all colors of the spectrum mixed in a prism to become an iridescent white.

Stephens' friend Dante Rossetti certainly nodded to the Frenchman in 1863 when he, too, painted a sensual portrait of his own red-haired mistress, Fanny Cornforth, bare-shouldered in a white dress and titled it *Aurélia*, sharing the name of De Nerval's story of madness and obsessive love with the imagery of Whistler's masterpiece. Rossetti's beautiful wife Elizabeth Siddal died from an overdose of laudanum in February of the previous year. She too had posed as an auburn beauty dressed in white, famously modelling for John Millais in a cold bath while he worked on his glorious *Ophelia*. Mannered and bourgeois visitors to the salon were prepared for scandal, looking for shock, and reacted with delighted laughter when confronted by the liberated image of the woman in white. They were accustomed to pictures of the great and the good as appropriate subjects of portraiture, not half-dressed and decadent bohemians living on the threshold of the sensual and sublime. ■

Michael Pearce is a dynamic writer, curator, and critic, and a champion of art that emerges from popular culture and shapes the spirit of the age. He has published hundreds of articles about art and artists, and is author of Kitsch, Propaganda, and the American Avant-Garde.





Top: **James Abbott McNeill Whistler (1834-1903)**, *Arrangement in Gray - Portrait of the Painter*, ca. 1872. Oil on canvas, 29½ x 21 in. Detroit Institute of Arts, Bequest of Henry Glover Stevens in memory of Ellen P. Stevens and Mary M. Stevens

Right: **Henri Fantin-Latour (1836-1904)**, *La féerie (Display of Enchantment)*, 1863. Oil on canvas, 38¾ x 51¾ in. Purchase, John W. Tempest Fund. The Montreal Museum of Fine Arts, Montreal.

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A NEW AGE

Introduction by Sarah Gianelli

Artists in the early-to-mid 20th century responded in two distinct ways to the rapid industrialization and tumultuous changes in the world around them. Some turned to realism. Others took to abstraction. Work created by artists in both camps is categorized as modernist, one reason that the genre is so difficult to define. There is no aesthetic cohesiveness and its beginnings, and more so its end, is nebulous at best—troubling to a culture that likes to dice up history into easily digestible, linear bites.

What we can say is that American modernism was a reflection of American life in the 20th century, which is why the artwork that defines the movement is as diverse as the artists' experiences who created it.

Jacob Lawrence expressed the spirit of contemporary life during the Harlem

Whitney Museum of Art, *Space Motive, a New Jersey Valley,* 1913-1914. Oil on linen, 30⅛ x 40⅛ in., by Oscar Bluemner, Whitney Museum of American Art, New York; purchase, with funds from Mrs. Muriel D. Palitz 78.2.



Addison Rowe Gallery, *Composition Eight, Repose*, 1929. Oil on canvas, 25 x 50 in., signed and dated lower right, by Raymond Jonson (1891-1982).



Debra Force Fine Art, *Mecklenburg Evening*, 1980. Collage with oil, paper, fabric, foil, pencil and watercolor on paper laid down on Masonite, 14 x 18 in., by Romare Bearden (1911-1988).



A.J. Kollar Fine Paintings, *White Walls*, 1959. Oil on canvas, 9 x 12 in., signed lower right, titled and dated on reverse, by Stuart Davis (1894-1964).

Renaissance. Thomas Hart Benton painted Midwestern scenes of farms and factories; while Edward Hopper was capturing the anxiety and isolation of post-war America in easily-relatable realism.

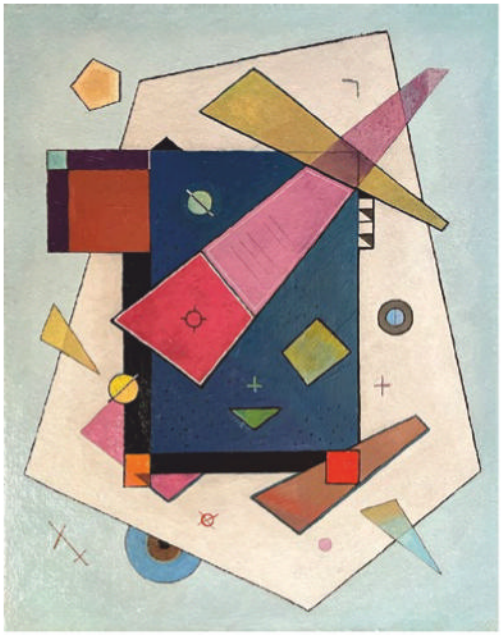
In the Southwest, the Transcendental Painting Group, led by Raymond Jonson and Emil Bisttram, was visually exploring spiritual realms through otherworldly abstractions. Of course, all of these artists' styles evolved over time, some more extremely than others, with realism giving way to abstraction, and soft lines hardening into the geometric; and in some cases, in the reverse.

Oscar Bluemner's *Space Motive*, a New Jersey Valley, 1913-1914, depicts houses along a winding waterway. Bluemner abstracted the highly stylized landscape by manipulating perspective and his application of broad blocky strokes and shapes. The German-born artist arrived in the United States in 1892 and by 1908, he had joined the circle of modernist painters affiliated with Alfred Stieglitz's 291 gallery. "Like others in this group, Bluemner rejected illusionistic realism in favor of art that communicated emotions," notes the Whitney Museum of Art. "For him, the key was color… layering arabesques and rounded forms and creating glossy, jewel-like surfaces that resembled lacquered ones."

A few years after Bluemner painted *Space Motive, a New Jersey Valley*, Georgia O'Keeffe painted *Evening Star, No. III*, 1917, another color-driven piece with a vastly different outcome. "The evening star would be high in the sunset sky when it was still broad daylight," said O'Keeffe, recalling her time in Texas. "That evening star fascinated me." The Museum of Modern Art elaborates: "In this sequence of watercolors, she



Addison Rowe Gallery, *Rising Figuration*, 1935. Oil on board, 35¼ x 27½ in., signed and dated lower left, by Raymond Jonson (1891-1982).



CW American Modernism, *Reversible Composition*, ca. 1937. Oil on composition board, signed verso in pencil, 12 x 15 / 15 x 12 in., by Charles Walther (1879-1937).



CW American Modernism, *Sun Image/God*, 1936. Oil on canvas, signed lower right, 30 x 24 in., by Jerre Murry (1904-1973).

merges subject, material and technique to trace the progression of a sunset: from an all over expanse of wet-on-wet color to distinct bands of pigment separated by passages of paper to fuzzy dissolution."

O'Keeffe and Bluemner were friends. Although O'Keeffe's visual legacy is largely an ode to her beloved New Mexico; and Bluemner's to his New Jersey—and many differences can be pointed out between them—both artists distilled their respective environments into a modernist language to best capture the essence of place.

In the remainder of this annual special section, leading fine art galleries and museums showcase a wide range of modernist works in their collections that highlight the breadth of this dynamic movement in American art history, followed by features relating to the genre and insight by top scholars who specialize in it.

Addison Rowe Gallery is a leader in the field of American art. Based in Santa Fe, New Mexico, the gallery exhibits important works by American and Southwest Modernists, the Stieglitz Circle, Taos Society of Artists, New York Geometric Abstract painters and the women of Abstract Expressionism.



Debra Force Fine Art, *Flowers and Pot*, 1911. Watercolor on paper laid down on board 16¾ x 13¹⁵⁄₁₆ in., by John Marin (1870-1953).



Museum of Modern Art, *Evening Star, No. III,* 1917. Watercolor on paper mounted on board. 8⅞ x 11⅞ in. by Georgia O'Keeffe. The Museum of Modern Art, New York. Mr. and Mrs. Donald B. Straus Fund. © 2012. The Georgia O'Keeffe Foundation / Artists Rights Society (ARS), New York. Digital Image © The Museum of Modern Art, New York, Digital Imaging Studio.

The gallery has been the exclusive representative of the Raymond Jonson estate for the last 12 years. It has a long history of promoting the work of the artists from the Transcendental Painting Group which was established in Santa Fe in 1938 by Jonson and Emil Bisttram. Gallery founder Victoria Addison Rowe helped curate and promote the exhibition, *Another World: The Transcendental Painting Group*, which traveled to five museums over a two-year period. Rowe's career in the art business has taken her from New York to Chicago and finally Santa Fe, where she opened the gallery in 2006. She has been an active member of the art community since.

For over 40 years, **A.J. Kollar Fine Paintings** has specialized in American paintings from the 19th and early 20th centuries. Their selection process is refined, focusing on works of compositional integrity, historical significance and quality condition. They purchase and sell fine art outright in addition to accepting works on consignment. Located in Seattle, Washington, A.J. Kollar Fine Paintings works with private collectors across the country whether they want to purchase a single work, build a complete collection or sell paintings from their collection. They value the scholarship and preservation of American paintings in sustaining American art history.

This month's cover comes from **CW American Modernism**, a private gallery specializing in 20th-century American art with a focus on the period between 1910 and 1960. The gallery believes in the importance and relevance of this art and the people who created it. Whether made by artists who are well-known or barely known, gallery owner Chris Walther looks for works that are compelling and speak to the times and places where they were created, and to the present. He is fascinated by the just recently, but irretrievably, lost past and how paintings, sculpture and other material culture can inform our understanding of the broader historical context. He says, "Sometimes challenging, often beautiful, but hopefully always intriguing, we offer works that are attainable by beginning collectors and works that appeal to seasoned veterans as well."

Helicline Fine Art, *Cityscape,* 1930. Oil on canvas, 36 x 30 in., signed and dated lower right, by Ernest Fiene (1894-1965).



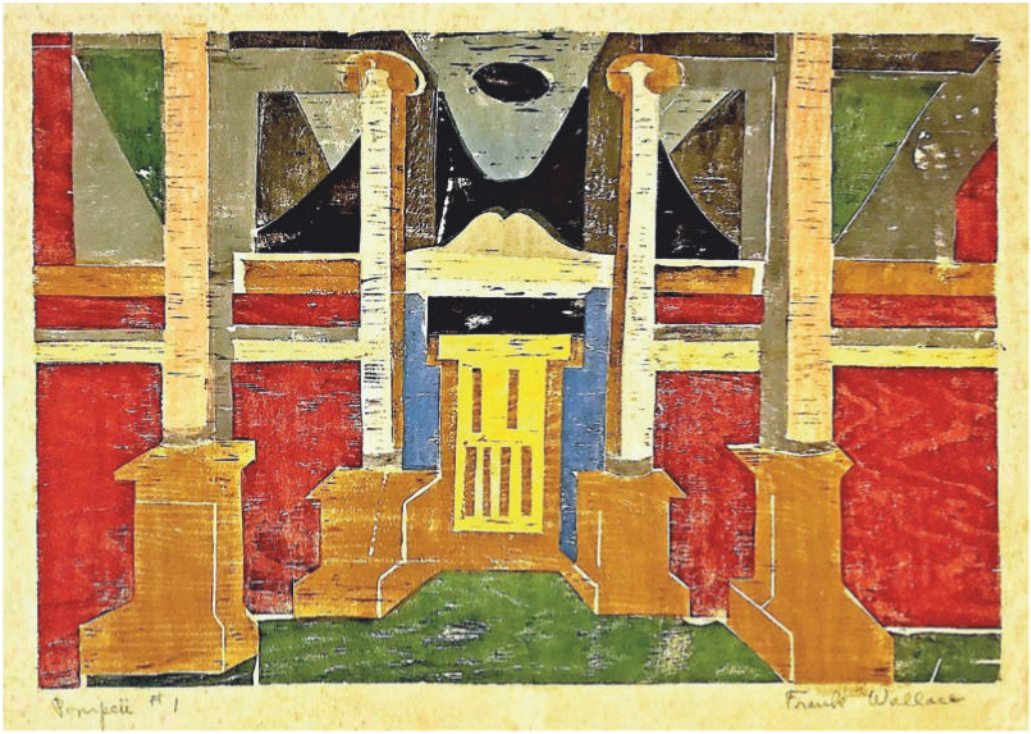
Debra Force Fine Art exhibits works by American modernist and post-war artists dating from the early 1900s through the late 20th century. Beginning with artists who were introduced to cubism and fauvism while studying in Europe, to those influenced by the 1913 *Armory Show*, the early modernists were supported by Alfred Stieglitz, Charles Daniel, and later, Edith Halpert. Abstract art further developed with the founding of the American Abstract Artists Group in the 1930s and growth of Abstract Expressionism in the following decade. Concurrently, the precisionists, magic realists, and artists like Milton Avery and Fairfield Porter, continued to paint in a representational manner. The gallery's featured piece, *Flowers and Pot*, was exhibited by John Marin at Stieglitz's Gallery 291 during the summer of 1911 at the onset of the modernist movement, while Romare Bearden's complex collage, *Mecklenburg Evening*, dates from 1980 and reflects the artist's interest in portraying personal and universal issues as well as his own experiences at the latter half of the



Helicline Fine Art, *Abstract Construction #2,* 1936. Caesin on board collage, 11 x 13½ in., signed and dated upper right and titled on reverse, by Vaclav Vytacil (1892-1984).



J. Kenneth Fine Art, *Fisherman, Provincetown*, 1961. Watercolor on paper, 12¼ x 9¼ in., by Lester Johnson (1919-2010).



J. Kenneth Fine Art, *Pompeii #1*, ca.1949. Color woodcut on paper, 12 x 18 in., by Frank Wallace (1915-2003).



Palette Contemporary Art and Craft, *Rolling Hills*, 1964. Acrylic on panel, 18 x 33 in. (framed), by Earle Eyvind (1916-2000).

century.

Founded in 2008, **Helicline Fine Art** specializes in American and European modernism, with a particular focus on the transformative art movements of the 20th century. At the heart of the gallery's offerings are works from the 1930s and 1940s Works Progress Administration (WPA) period—a time when art served as both a reflection of and a response to societal change. In addition, Helicline showcases American Scene painting, social realism, mural studies, industrial landscapes, regionalism, abstraction and outsider art, among other compelling genres. Proprietors Keith Sherman and Roy Goldberg are collectors turned dealers, driven by an insatiable passion for discovery and storytelling through art. "We collect, acquire and sell artwork with passion," says Sherman. "We are obsessed, in the most wonderful ways, with connecting



Palette Contemporary Art and Craft, *Color Rectangles*, 1995. Silkscreen print, ed. of 80, 29⅜ x 22⅝ in. (framed), by Sol Lewitt (1928-2007).



Vose Galleries, *Daybreak in the Forest*. Oil on canvas, 38 x 50 in., signed lower right, by Karl Schrag (1912-1995).

collectors, curators and institutions to works that inspire and endure."

J. Kenneth Fine Art has remained committed to a well-curated group of artists and estates within the secondary and blue-chip markets with an emphasis on the contributions of post-war artists who had been overlooked. In particular, JKFA has consistently highlighted female abstract painters of the mid-century, well before the current resurgence of interest in their work by collectors, auction houses and museums, including Lynne Mapp Drexler, whose estate he represented from 2015 to 2021. Since moving the gallery to historic Shelburne, Vermont, in the spring of 2024, JKFA has expanded its collection to include turn of the century, depression-era and mid-century paintings of Vermont by a variety of historically significant artists.

Located in Waterbury, Connecticut, the **Mattatuck Museum** began as a historical society in 1877 and has since evolved into a vibrant American art and regional history museum, with a special emphasis on the history of the Naugatuck Valley and artists of Connecticut. The collection encompasses fine art, decorative arts and material culture spanning the 17th century to the present with special strengths in mid-century modernism, surrealism and postmodernism. The Mattatuck's collection features icons like Anni and Josef Albers, Alexander Calder, Kay Sage and Yves Tanguy, alongside emerging talents like Akea Brionne, Robyn Tsinnijinnie and Nafis White. With over a dozen changing exhibitions annually, shows like *Modern Women: Georgia O'Keeffe and Kay Sage* (on view through June 8) continue to explore the important contributions of women artists to modernist movements.

Versatile Eyvind Earle (1916-2000) is but one of many contemporary and modernist artists carried at **Palette Contemporary Art and Craft** in Albuquerque, New Mexico. Earle was a mid-century Disney



Mattatuck Museum, *Yellow Store Front*, 1950s. Oil on Masonite, by James Daugherty (1889-1974) . Gift of the Friends of James Daugherty Foundation, 2016; 2016.9.8.

Featured Galleries

Addison Rowe Gallery
229 E. Marcy Street, Santa Fe,
NM 87501, t: (505) 982-1533
addart@addisonrowe.com
www.addisonrowe.art

A.J. Kollar Fine Paintings
1421 East Aloha Street, Seattle,
WA 98112, t: (206) 323-2156
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CW American Modernism
Los Angeles, CA, t: (310) 383-0463
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cwamericanmodernism

Debra Force Fine Art
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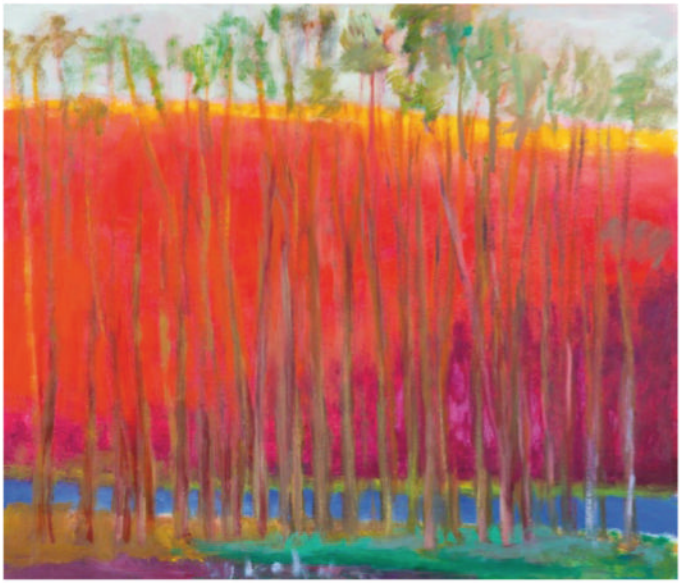
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J. Kenneth Fine Art
145 Pine Haven Shores, Shelburne,
Vermont, t: (802) 540-0267
jkennethfineart@gmail.com
www.jkennethfineart.com

Mattatuck Museum
144 West Main Street, Waterbury,
CT 06702, t: (203) 753-0381
www.mattmuseum.org

Palette Contemporary Art and Craft
7400 Montgomery Boulevard NE,
Suite 22, Albuquerque, NM 87109
t: (505) 855-7777
www.palettecontemporary.com

Vose Galleries
238 Newbury Street, Boston,
MA 02116, t: (617) 536-6176
www.vosegalleries.com



Vose Galleries, *Blue Runs Through It*, 2004. Oil on canvas, 26 x 30 in. 28¾ x 32¾ in. (framed), signed lower center, by Wolf Kahn (1927-2020).

illustrator, Christmas card creator and prolific painter who frequently depicted the hillsides, and the inky black cows that grazed upon them. Their grazing areas were shaded hues of vibrant green to mustard; grasses, that still cover the vast California landscape. His often mysteriously-stylized compositions ranged effectively into angular desert constructions, too. Note the carefully constructed perspective that Earle richly imbued into each scene via his encroaching shadows, pointillistic trees, and skillfully-transitioned fore and backgrounds. Rich color, clean lines, sleek and minimalist designs prevail in Palette Contemporary's offerings which encompass a wide range of media including art glass, paintings, limited edition prints; ceramic, metal and wooden sculpture, fine art jewelry, and vintage mid-century clocks, radios and watches. Find Palette Contemporary at *Palm Springs Modernism Week* October 17 through 19.

Since its founding in 1841, **Vose Galleries** has stood as a pillar of expertise in the American art world, specializing in exceptional 18th, 19th and 20th-century American oil paintings and works on paper. As the oldest family-owned art gallery in America, passed down through six generations, Vose has cultivated an unparalleled legacy and deep knowledge of American art history, acquisition and valuation. "Our curated inventory features fine American masters, ranging from the early luminists and Hudson River School painters to the post-impressionists and innovative modernists of more recent decades," says the gallery. "Over these decades, we have handled more than 35,000 paintings, including the estates of over 25 renowned artists. Today, Vose masterpieces hang in over 150 museums across the nation, enriching both public and private collections for generations to come." ■



Leon Dabo (1864-1960), *The Calm*. Oil on canvas, 27 x 36 in. The Marty O'Brien Collection of American Art.

AN EXPANSIVE VISION

In its mission to be representative of a century of American art, the O'Brien Art Foundation has amassed a revelatory collection of modernist works. *By Chris Walther*

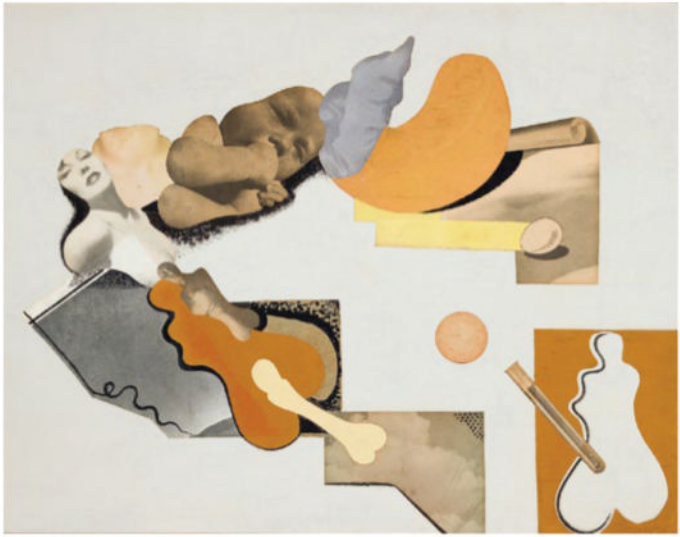
Based in the Pittsburgh area, the O'Brien Art Foundation's mission "is to foster the preservation, understanding and appreciation of 20th-century American art beyond the accepted canon" through its efforts "to acquire, research, conserve, exhibit and loan works of art—in addition to supporting education, scholarship and publishing." The foundation is a charitable organization formed in 2019 by long-time collector Marty O'Brien, whose vision is to create an encyclopedic repository of works across a variety of media by American artists from the late 19th century through 1985. The foundation believes



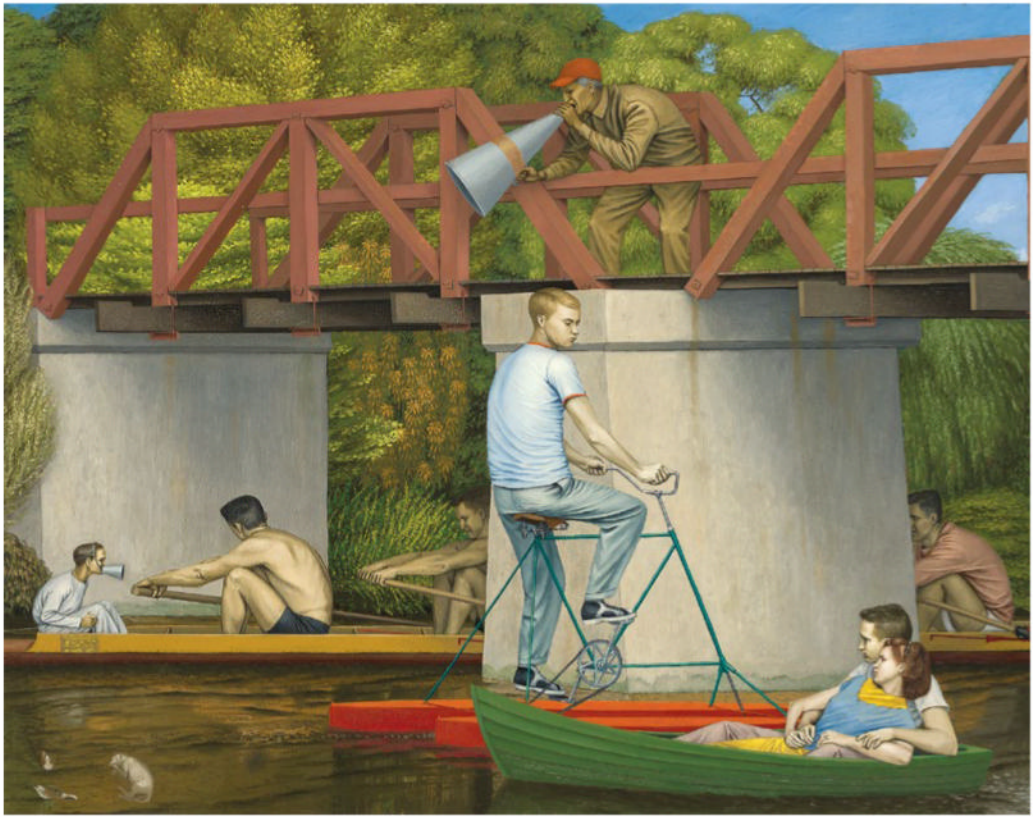
Francis Criss (1909-1973), *Americana*, 1933. Oil on masonite, 21½ x 33¼ in. The Marty O'Brien Collection of American Art.

that a 40-year historical reflection is helpful to contextualizing the art of any era. Rather than focusing on the most prominent artists as defined by today's standards, the foundation acquires and presents the best examples of art produced by artists who were significant during their lifetime, but who have fallen outside the current art historical canon. The foundation maintains its own collection and represents Mr. O'Brien's personal collection. Together, the two collections contain over 1200 objects with many of the works being housed in original or period frames, which is a point of emphasis for the foundation.

The foundation's focus coincides with the development of modernism in the United States. As an encyclopedic endeavor, the collections include prime examples across all major genres of modernism from its beginnings in the 1880s through the 1950s. The roots of American modernism are found in tonalism. Comprised principally of quiet, sometimes intimate landscapes, tonalism offered a contemplation on what was seen as the nation's lost idyllic agrarian past contrasting deeply with rapid urbanization and industrialization of the last two decades



Knud Merrild (1894-1954), *Alpha & Omega*, 1935. Oil cloth, paper, magazine and newspaper cutouts, pen and ink on board, 24 x 30 in. O'Brien Art Foundation.



Henry Koerner (1915-1991), *The River* 1949. Oil on masonite, framed: 38 x 46 in. The Marty O'Brien Collection of American Art.



Charles Howard (1899-1978), *The Mother (Makes the Son) Plants the Seed*,1937. Gouache and pencil on paper, framed: 16¾ x 21 in. The O'Brien Collection of American Art.

of the 19th century. Leon Dabo's (1864-1960) tonalist masterpiece *The Calm,* pushes the boundaries of representation toward abstraction. Typical of what art historian David A. Cleveland characterizes as tonalism's "emphasis on the broad, graphic, ultimately abstract reading of major forms," the work eschews narrative for a focus on nature's symbolic and perceptual capacity.

Francis Criss (1901-1973) is an artist who was core to the precisionist and magic realist impulses of modernism during the 1930s and 1940s. His *Americana*, 1933, is a precisionist icon that presages his later magic realist works. The flattened planes of bright colors, careful rendering, rakish angles, and focus on the built environment exemplified by Americana, are classic precisionist concerns. The choice of subject matter, particularly the depictions of silos, automobiles, electricity and modern tools, reflects the desire of artists of this time to emphasize that which was thought to be truly American. In this work, a wooden figure based on stereotyped images of Native Americans, is seemingly engaged in conversation with the machined and nearly faceless businessmen, adding a sense of ambiguity that makes the picture seem simultaneously real and unreal. Henry Koerner's *The River*, 1949, is similarly characterized by meticulous rendering, sleek forms and unusually clear but off-kilter perspectives, all positioned around a sturdy bridge with its solid support structures, speaking to Lincoln Kirstein's observation that magic realism was a "frank, cool art" in which artists created an alternate reality simply by depicting it as if it existed.

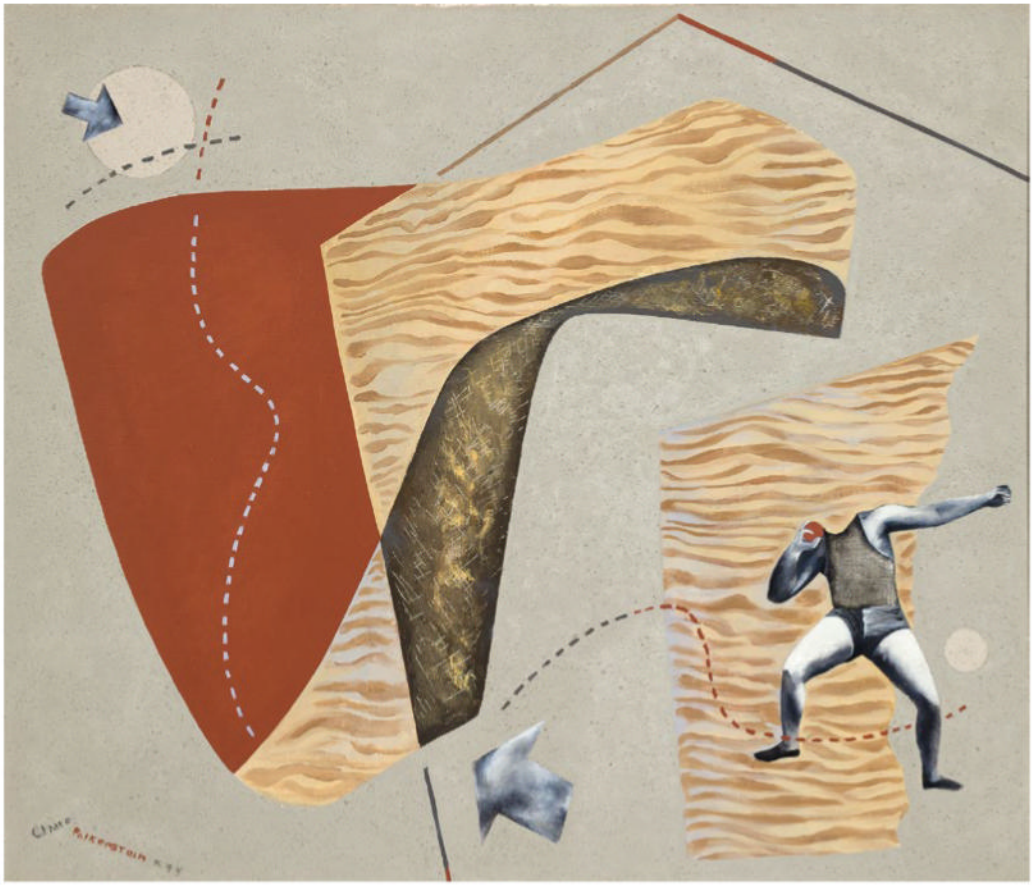
Strong examples of surrealism from the collections include a pair of works by California-based artists Claire Falkenstein and Knud Merrild, whose *Alpha & Omega* from 1935 consists of oil cloth, magazine clippings and newspaper, recalling the popular collage technique of Dada as a means to engage the constructions of mass media and consider the relationship of fine art to lesser recognized forms of art, such as handcraft. Falkenstein's *Values*, 1945, also references Dada as well as cubism. Charles Howard's (1887-1950) *The Mother (Makes the Son) Plants the Seed*, 1937, exemplifies disturbing imagery of disfigured human bodies and deconstructed environments that developed within surrealism, and reflected on fear and existential dread as societies moved toward the conflagration of World War II.

The collections include a large body of works tracing the development of expressionism in the United States, including prints from the 1930s through the 1950s, which explored the American scene. Contrary to conventional expectations of women to remain focused on domestic activities, many female printmakers, including



Elaine de Kooning (1918-1989), *Portrait of Tom Hess*, 1956. Oil on canvas. 60 x 40 in. O'Brien Art Foundation.


EVENING IN PENNSYLVANIA



Claire Falkenstein (1908-1997), *Values*. 1945. Oil on linen, framed: 35¼ x 30¼ in. The Marty O'Brien Collection of American Art.
Opposite page: **Louise Freedman (1915-2001)**, *Palmerton Pennsylvania*, ca. 1941. Serigraph, 19 x 12¾ in. The Marty O'Brien Collection of American Art.

Louise Freedman (1915-2001) used advances in serigraphy (a process commonly used in the WPA poster sections) to develop expressionist scenes of American industrialization and the workers who participated in it, as in the case of *Palmerton, Pennsylvania*, circa 1941. Another printmaker, Alice Trumbull Mason (1904-1971), worked at the influential Atelier 17 and is represented by *Suspension*, 1946. From the following decade, the foundation collection includes *Portrait of Tom Hess*, 1956, by Elaine de Kooning (1918-1989), a key practitioner of expressionist portraiture. Hess himself was an important art leader, serving for over 20 years as editor of *ARTNews* where de Kooning worked as a writer and critic.

A core function of the foundation is to lend works to other institutions and support research and publishing related to underappreciated artists. Harold Cousin's (1916-1992) *Plaiton, Long, Standing*, 1958, from the foundation collection recently returned from the traveling exhibition *Americans in Paris: Artists Working in Postwar France, 1946–1962*. The foundation is currently sponsoring a monograph on the modernist printmaker Fred Becker (1913-2004) and what promises to be the most complete publication on the development of serigraphy in the United States during the 1930s through the 1950s.

The foundation welcomes inquiries related to financial support and the donation of artwork. It can be reached at info@obrienartfoundation.org and via its website at obrienartfoundation.org. The foundation looks forward to opening its new headquarters in 2027.

Chris Walther is a private gallerist and art advisor based in Los Angeles. He serves on the board of directors of the O'Brien Art Foundation. ■

On the Scene

A new online exhibition presented by Helicline Fine Art explores modern art of the 20th century

April 24-June 26, 2025

Helicline Fine Art
New York, NY
By appointment only
t: (212) 204-8833
www.heliclinefineart.com

Collectors will be offered a compelling glimpse into the diverse artistic expressions of both American and European modernists during the exhibition *Universal Dreams: Modernism in Oil, Paper and Bronze* at Helicline Fine Art. The digital show features paintings, works on paper and sculpture—spanning realism, abstraction, art deco, regionalism, caricature, WPA-era mural studies, American Scene painting and Vorticism—highlighting the evolution of modernist thought and reflecting the artistic shifts that defined the early-to-mid 20th century.

"It captures the energy, diversity and evolution of 20th-century modernist art," gallerist Keith Sherman says. "By presenting a wide-ranging selection of fine art, the exhibition highlights the interplay between artistic movements, social change and cultural identity. The inclusion of both American and European modernists allows for a dynamic exploration of how artists across different areas of the globe responded to the modern age, whether through realism, abstraction, American Scene, caricature, mural studies and more."

Artists represented in the show include Arthur Dove, Sybil Andrews, Tony Bennett, Charles Biederman,



Max Arthur Cohn (1903-1998), *6th Avenue El at 8th Street*, ca. 1930. Watercolor, 13 x 18 in., signed lower left.



Al Hirschfeld (1903-2003), *Gwen Verdon in Redhead*. Ink on board, 14½ x 19 in., signed lower right: 'Hirschfeld, Philadelphia'



Arthur Dove (1880-1946), *Through the Trees*, 1938. Watercolor on paper, 5 x 7 in., signed lower center.

Isabel Bishop, Syd Browne, Jo Cain, Daniel Celentano, James Daugherty, Seymour Fogel, Ernest Fiene, Joseph Freedlander, Juanita Guccione, Bernard Gussow and Agnes Hart, among many others.

"Arthur Dove's *Through the Trees* is emblematic of his best work," Sherman says of the artist's 1938 watercolor on paper. "The drawing has a solid provenance. From the artist's studio in 1938 it was sold at American Place Gallery, then to the William Zierler Gallery and subsequently to the Andrew Crispo Gallery in 1976. A letter from Crispo details all of the above. The tightly composed drawing has vibrant colors."

WPA artist Max Arthur Cohn captured the electric energy of New York City, where he grew up.

"*6th Avenue El at 8th Street*, created in the 1930s, shows a long lost moment of the El (elevated subway), before it was torn down in 1955," Sherman comments. "People were climbing stairs and crossing the street while avoiding cars in Greenwich Village. It's an iconic NYC moment."

Universal Dreams will be on view April 24 through June 26 on Helicline Fine Art's website as well as Artsy.net and 1stDibs.com. "The exhibition's digital-first approach also makes it uniquely accessible, inviting audiences worldwide to engage with these transformative works," Sherman adds. "This blend of historical significance, stylistic variety and broad accessibility makes *Universal Dreams* a vital and enriching exhibition." Collectors can also schedule an in-person experience by appointment at Helicline Fine Art's Midtown Manhattan gallery. ■



Bernard Gussow (1881-1957), *Morning Beneath the EL*. Oil on canvas, 24¼ x 30 in., signed lower left.

Modern Sensibilities

The Mattatuck Museum showcases modernist Kay Sage alongside works by Georgia O'Keeffe

Through June 8, 2025

Mattatuck Museum
144 W. Main Street
Waterbury, CT 06702
t: (203) 753-0381
www.mattmuseum.org

Kay Sage was an American surrealist painter and poet, whose biography reads like a cross between a high-society romance novel (her first husband was an Italian prince) and a who's who in the international avant-garde art scene of the 1930s. She married French surrealist Yves Tanguy; her work was sought out by the movement's leader André Breton, and Alexander Calder was among her personal friends. And yet, Sage (1898-1963) and her impressive oeuvre of architecturally-based surrealism have largely been lost to the annals of time.

The Mattatuck Museum, located in Waterbury, Connecticut, not far from Woodbury, where Sage and Tanguy lived out the final decade of their tumultuous marriage, is endeavoring to change that with the exhibition *Modern Women: Georgia O'Keeffe and Kay Sage*, on view through June 8. Sage's work, even alongside examples by the most famous female modernists in history, does not fade in comparison but, rather, shines.

"One of the conceits of this pairing is to use O'Keeffe's star power to raise Sage's profile while using the comparison to view each artist's work in a new light," says chief curator Keffie Feldman. "I believe Sage deserves more attention and recognition as a strong and unique voice in 20th-century American art."

Modern Women includes nearly 50 artworks in the exhibition, including paintings, mixed-media pieces and works on paper by both artists; as well as photographs, and objects and ephemera from Sage's estate. Spanning each artist's career, from paintings produced in their 20s to their mature artworks, the exhibition provides a window into how their practices developed over time, and the parallels between their trajectories.

"Insofar as I am aware, O'Keeffe and Sage never met, though they both lived in New York City in 1940," explains Feldman. "While they didn't run in the same circles and their aesthetic response



Georgia O'Keeffe (1887-1986), *New Mexican Landscape*, 1930. Oil on canvas. Michele and Donald D' Amour Museum of Fine Arts, Springfield, Massachusetts. The James Philip Gray Collection, 35.04. Photography by David Stansbury.



Kay Sage (1898-1963), *The Instant*, 1949. Oil on canvas. Mattatuck Museum. Bequest of Kay Sage, 1964-65, KSCX68.10.



Georgia O'Keeffe (1887-1986), *Iris (Orchid)*, 1926. Oil on canvas. Art Museum, University of Saint Joseph, West Hartford, Connecticut. Gift of the Reverend Andrew J. Kelly, 1937, 1937.1.54.





to 20th-century developments seems very disparate, there are several similarities in their approach. Both artists were academically trained yet found more authentic expression in 20th-century artistic movements: Abstraction and Surrealism. Both artists rejected human figures and instead preferred objects and landscapes as their subjects. Both were interested in making the familiar strange—O'Keeffe achieved this, for example, through her extreme close-up views (as in her flower paintings), creative framing (as in her *Pelvis* series), or unique perspectives (as in her aerial works). Sage placed recognizable objects into dreamlike and desolate landscapes, juxtaposing the familiar and the strange to create a sense of dislocation and disorientation. Finally, both artists were interested in using their artwork to reveal deeper truths about themselves and the world."

One notable pairing is O'Keeffe's *New Mexico Landscape* from 1930, and Sage's 1949 painting *The Instant*, which illustrate the artists' vastly different approach to rendering a mountainous landscape. Painted during O'Keeffe's second trip to the state, *New Mexico Landscape* depicts the sandy hills near Alcalde, 40 miles outside of Taos. Feldman says, "Here, O'Keeffe uses a favorite compositional technique as she pushes the peak of the hill toward the top of the canvas, creating a sense of the mountain's size and awe-inspiring presence. The palette of sandy tans, light greens, and soft violets in wide and watery brush strokes conveys a softness to the landscape that communicates a sense of ease…With *New Mexican Landscape* O'Keeffe is employing techniques drawn from Japanese art, photography, and abstract expressionism to create a composition that expresses the positive feelings that being in the Southwest engendered in her."

Sage painted *The Instant* in Woodbury after the onset of World War II had sent her and Tanguay back to the United States. About the piece, Sage said, "It's a sort of showing what's inside—things half mechanical, half alive." Feldman adds, "Unlike O'Keeffe's mountain that occupies much of the picture plane, the mountain in *The Instant* sits in the center of a desolate landscape with a low horizon. This abundance of smoky sky seems to bear down on the central form, threatening to envelop



Left: **Kay Sage (1898-1963)**, *Shivering Mountain*, 1943. Oil on wood panel. Mattatuck Museum. Bequest of Kay Sage, 1964-65, KSCX68.5.

Opposite page top: **Kay Sage (1898-1963)**, *Untitled (Twisted Tree)*, 1930s. Watercolor on paper. Mattatuck Museum. Bequest of Kay Sage, 1964-65, KSCX68.125.

Opposite page bottom: **Georgia O'Keeffe (1887-1986)**, *It was Yellow and Pink II*, 1959. Oil on canvas. The Cleveland Museum of Art. Bequest of Georgia O'Keeffe, 1987.137.

it in its mist. Angular ruins occupy the foreground, while the exterior drapery falls away to reveal the mountain's interior. Inside the mountain are architectonic forms and weblike structures, but also two pairs of her cats' eyes, and a ubiquitous symbol in her artwork—an egg. For Sage, *The Instant* is a kind of self-portrait in its expression of her mental health and emotional state. It conveys a sense of dislocation and isolation."

More traditional examples by both artists also hang in conversation, such at O'Keeffe's *Iris* and Sage's *Landscape with Poplar Tree*; and transitional works like Sage's untitled watercolor of a "twisted tree," and in the style both women would become known for, including Sage's *Shivering Mountain*, and O'Keeffe's flowing abstract *It was Yellow and Pink*.

Feldman notes, "This is the first time that O'Keeffe and Sage's work is presented in conversation and I hope that visitors will come away from the show with a deeper appreciation for the work of both artists, for the surprising ways that their artworks speak to each other, and for the incredible grit and strength of vision it required to be a successful female artist in the 20th century." ■

Southwest Adventures

A new exhibition at New Mexico Museum of Art explores the work of pioneering modernist Marsden Hartley

Through July 25, 2025

Marsden Hartley: Adventurer in the Arts
New Mexico Museum of Art
107 W. Palace Avenue,
Santa Fe, NM 87501
t: (505) 476-5063
www.nmartmuseum.org

By John O'Hern

Marsden Hartley (1877-1943) was born in Maine and became a peripatetic painter, traveling the world, moving in the circles of the international avant-garde, but regularly returning to Maine.

The exhibition *Marsden Hartley: Adventurer in the Arts* was developed by the Vilcek Foundation in collaboration with the Bates College Museum of Art's Marsden Hartley Memorial Collection. It is on view at the New Mexico Museum of Art in Santa Fe through July 25.

The museum notes, "Artworks from the Vilcek and Bates collections will be exhibited alongside a selection of Hartley's personal effects—mementos from his travels, snapshots, and keepsakes. The remarkable assemblage adds intimacy and depth, as well as a deeper understanding of his art, life, and wanderlust. The exhibition also features three important paintings by Hartley in the collection of the New Mexico Museum of Art."

Hartley received a scholarship to study at the Cleveland Museum of Art which, in turn, awarded him a stipend to study for five years in New York. In 1889 to 1890 he studied with William Merritt Chase at the New York School of Art and later studied at the National Academy of Design from 1900 to 1904. He also came under the influence of avant-garde artists from Europe, notably Cézanne, whose work was becoming known there.

Following successful exhibitions in 1909 and 1912 at Alfred Stieglitz's 291 Gallery he was able to travel to Europe. His restlessness brought him back to New York and, again, back to Europe, with stints in Bermuda,



Sundown, Kezar Lake, July 14, 1910. Oil on panel, 5¾ x 9⅜ in. Bates College Museum of Art, Marsden Hartley Me1morial Collection. Gift of Norma Berger, 1955.1.101.



New Mexico Recollection #14, ca. 1923. Oil on canvas, 30 x 40 in. The Jan T. and Marica Vilcek Collection. Promised gift to The Vilcek Foundation, 2009.01.01.

Mexico and Nova Scotia.

A rare early painting, *Sundown, Kezar Lake*, July 14, 1910, displays an impressionistic use of color that was, uniquely, his own. Bates College notes, "Hartley immersed himself in nature, allowing his painting to be tutored by it unencumbered by external influences."

Painting in Berlin in 1915, Hartley produced his *Amerika* series. *Schiff*, 1915, had never been shown in the U.S. until *Marsden Hartley: Adventurer in the Arts* first opened at the Bates College Museum of Art in 2021.

Rick Kinsel, president of the Vilcek Foundation, describes Hartley as "a trailblazing American multiculturalist." *Schiff* incorporates Native American and other cultural motifs. Some scholars suggest that the "schiff" (boat) is a Chippewa canoe. Kinsel suggests it could be the solar ship of the ancient Egyptian sun god Ra, backed up by the red zig zag on the lower right, the Egyptian hieroglyph for water.

In 1918, Hartley was invited to



Paint box, wood with oil paint, brushes, pallet knives, graphite, charcoal, gum eraser, tissue, metal, paper and plastic, 4 x 17 x 13½ in. Bates College Museum of Art, Marsden Hartley Memorial Collection. Gift of Miss Chenoweth Hall, 1968.7.6.



Schiff, 1915. Oil on canvas with painted frame, 39¾ x 31⅞ in. The Jan T. and Marica Vilcek Collection. Promised gift to The Vilcek Foundation, 2015.05.01.

Taos, New Mexico, by the art patron Mable Dodge Luhan and went there with the purpose of developing a modern American art, independent of European influences. He continued to work on the pastels and experiments in oil that he produced in Taos when he returned to New York in 1919. When he returned, yet again, to Europe, he worked on his *New Mexico Recollections* series while living in Berlin.

The somber palette and lack of detail in *New Mexico Recollection #14*, ca. 1923, are typical of the series. After arriving in New Mexico, he wrote, "There is nothing in conventional esthetics that will express the red deposits, the mesas, and the Canyon of the Rio Grande."

Vibrant color appears in his *Mont Sainte-Victoire*, circa 1927, a tribute to Cézanne, who often painted the mountain near his home in southern France. Hartley pays homage to Cézanne without slavishly imitating him. The scholar of American modernism, William Agee, wrote of Hartley's paintings, "They are, to be sure, an act of homage, but the results are startling. The touch is rougher, the image more condensed, the contrasts often sharper than those found in Cézanne; but finally it is the range of hue and the range of light effects that makes these works so original and such marvels of the art of painting."

In the preface to the exhibition catalog, Jan and Marica Vilcek write, "It's hard to fathom that works as diverse as *Mont Sainte-Victoire* and *Schiff* were painted by the hand of the same artist. Among all the American modernists we have collected, Hartley stands out not only for the diversity, beauty, spirituality, and mystery of his work, but also for his openness to other cultures and ways of life." ■





Top: *Still Life,* 1922. Oil on canvas, 27½ x 21½ in. Collection of the New Mexico Museum of Art. Bequest of the Rebecca Salsbury James Estate, 1968 (2286.23P). Photo by Cameron Gay.

Right: *Mont Sainte-Victoire,* ca. 1927. Oil on canvas, 20 x 24 in. The Jan T. and Marica Vilcek Collection. Promised gift to The Vilcek Foundation, 2007.06.01.

Vermont Landscapes

J. Kenneth Fine Art presents paintings of the Green Mountain State spanning the late-19th and the mid-20th centuries

May 1-August 15, 2025
J. Kenneth Fine Art
145 Pine Haven Shores Road
Shelburne, Vermont
www.jkennethfineart.com
t: (802) 540-0267

By John O'Hern

New England is famed for its art colonies, from Provincetown on the tip of Cape Cod to Monhegan Island off the coast of Maine. Inland there is the MacDowell Colony in New Hampshire and farther west, on the border with Vermont, was the Cornish Art Colony.

John Alexander, owner of J. Kenneth Fine Art in Shelburne, Vermont, notes, "Not to be forgotten are many smaller centers of creativity scattered throughout the Green Mountain State. The rural landscape and sprawling vistas of Vermont became a respite for artists wanting to escape pressures of urban life in New York and Boston. Among these are cities and towns such as Arlington, Bennington, Burlington, Dorset, Greensboro, Londonderry, Manchester, Peacham, Pownal, Shelburne, Stowe, Windsor and Woodstock."

Alexander has assembled the exhibition *The Vermont Landscape: Late 19th Century, Depression Era, and Mid-Century Paintings*, which will be on view at the gallery May 1 through August 15.

The English writer and Nobel Prize winner Rudyard Kipling (1865-1936) lived briefly in Vermont, beginning in 1892, and wrote *The Jungle Book*



Arthur R. Herrick (1897-1970), *Covered Bridge, Vermont,* ca.1950. Oil on canvas panel, 16 x 24 in.



Horace Gilmore (1903-1996), *40 Below, Vermont,* 1972. Oil on canvas, 14 x 30 in.



Harry Shokler (American, 1896-1978), *Untitled,* 1946. Oil on panel, 9 x 12 in.



William Corning Stacy (1836-1919), *Untitled (Lake Champlain),* ca. 1900. Oil on canvas, 5½ x 8½ in.

there. In 1966, Lyndon B. Johnson wrote about Vermont, "As I look out this afternoon across Lake Champlain from this inspiring Battery Park height, I have no trouble imagining what Rudyard Kipling felt when he called the sunset view here one of the two finest on Earth." William Corning Stacy (1836-1919) painted a view of a sunset on Lake Champlain around 1900. Stacy had graduated from the University of Vermont and studied painting in Rhode Island before becoming an art teacher in Burlington.

Biographies of many 19th-century artists are discouragingly brief. Horace Gilmore (1903-1996), for instance, has this entry on an art research site: "Horace Gilmore…was active/lived in United States. Horace Gilmore is known for painting." He is known primarily for his highly detailed paintings of sailing vessels. Alexander writes, "Gilmore's paintings of Vermont are considered historical records of rural daily life in the town, especially his winterscapes." *40 Below, Vermont*, is a stunning example. The Green Mountain State has an equally dynamic presence even in the whiteness of winter.



Arthur B. Wilder (1857-1945), *Untitled,* ca. 1920. Pastel on paper, 11 x 13¾ in.

"I research everywhere," Alexander continues. "I didn't realize that Gilmore published model books until a couple weeks ago. There's a brief bio in his books." The books are how-



Frank Wallace (1915-2003), *Untitled,* ca.1950s. Pastel on paper, 17 x 18 in.

to manuals for building model boats, planes, rockets, submarines, etc. The bio revealed that Gilmore came from "a family of shipbuilders and sea captains in the Great Lakes region." He had attended Syracuse University and the Grand Central Art School in New York City, summered in Vermont and, eventually, settled there. Much of his work is located in the Gilmore Gallery of the Peacham Library in Peacham, Vermont.

Alexander notes: "Tucked away in the far-off corner of Vermont's Northeast Kingdom, Greensboro became an unlikely center of artistic activity. Established in the late 1800s, the Caspian Lake Colony became a mecca for writers, poets, performers and artists." Alfred H. Barr, first director of the Museum of Modern Art, had a summer home there.

Frank Wallace (1915-2003) made a woodblock print of Greensboro that is now in the collection of the National Gallery of Art in Washington, D.C. In 1952, one of his woodcuts was shown at the Museum of Modern Art in the exhibition *Recent American Woodcuts and Prints by Marin, Hopper and Weber.* His pastel, *Untitled*, ca. 1950s, is in the exhibition.

Harry Shokler's untitled oil was painted in 1946, the year he and his wife settled in South Londonderry, in the southern part of the state where he had been vacationing for many years. Shokler (1896-1978) was active in several art communities in the Northeast. He spent the summers of 1925 and 1926 in the Provincetown Art Colony and was a fellow at the MacDowell Colony in 1937 and 1938.

His painting is of the soft rounded peaks of Vermont, a subrange of the Appalachian Mountains, stretching from Quebec to Massachusetts. They were called "les verts monts" or "green mountains" by the French explorer Samuel de Champlain when he first saw them in 1609. ■

Diverse Perspectives

An exhibition brings together the unexpected to explore the American landscape past and present

June 12-September 14, 2025
Wadsworth Atheneum Museum of Art
600 Main Street, Hartford, CT 06103
t: (860) 278-2670
www.thewadsworth.org

By John O'Hern

Beginning June 12, the Wadsworth Atheneum Museum of Art is hosting *(Un)Settled: The Landscape in American Art*, a collaborative exhibition among four participating museums in the Art Bridges Cohort Program's American South Consortium.

Laura Leonard, Art Bridges project coordinator and curatorial researcher on the final artist selection and interpretative materials, explains, "This project was enriched by the dialogue we had with our partners and sharing different viewpoints on the topic. As a result, the exhibition includes several regional artists to expand beyond the familiar and expected."

Expanding beyond the familiar and expected are a Puget Sound Salish, Washington, woven round bowl, circa 1900; and *Aunt Fran's Basket*, 2019, a blown glass bowl by Dan Friday (Lummi Nation).

Erin Monroe, Krieble Curator of American Paintings and Sculpture at the Wadsworth Atheneum Museum of Art, shares, "This pairing means so much to our intention to go beyond the expected notion or concept of a depicted landscape."

In the second episode of the *(Un) Settled* podcast, a presentation of the American South Consortium, Monroe spoke with Drew Baron, executive producer and content strategist at the Columbia Museum of Art. She explained



Dan Friday (Lummi Nation), *Aunt Fran's Basket*, 2019. Blown glass. Wadsworth Atheneum Museum of Art, purchased through the gift of the family of Leta Marks in her honor, 2023.17.1 © Dan Friday.



Thomas Cole (1802-1848), *View in the White Mountains*, 1827. Oil on canvas. Wadsworth Atheneum Museum of Art, bequest of Daniel Wadsworth, 1848.17.

to him, "The idea of landscape has been somewhat birthed out of a [narrower] representation, mostly oil paintings, beginning in the 19th century. We wanted to really expand that concept. And when you think about the materiality of earth—nature—as an element that is within landscape, [we thought] what about objects made from the earth? That's how we got to baskets specifically. So, in the exhibition you'll see there's a 19th-century/early 20th-century Coast Salish basket, which is a kind of jumping off point for Friday's works, and the idea that he's taking a very traditional, longstanding art form in the terms of basketry and reimagining it in glass was exactly what we wanted to really define our understanding of landscape."

The exhibition features over 60 works of art including baskets, ceramics, glass, photography and paintings. It is divided into five



Puget Sound Salish / WA, *Round Bowl*, ca. 1900. Twine. Wadsworth Atheneum Museum of Art, bequest of Mrs. Constance S. Mead, 1918.759.

Above: Jacqueline Bishop, *After the Rain (Methane)*, 2014-2015. Oil on linen. Montgomery Museum of Fine Arts Association purchase, 2018.7 © Jacqueline Bishop.



Right: Jeanne Moutoussamy-Ashe, *Jake with his boat arriving on Daufuskie's shore*, 1978. Gelatin silver print. Columbia Museum of Art, gift of Jeanne Moutoussamy-Ashe, 1985.4.38 © Jeanne Moutoussamy-Ashe.



Marsden Hartley (1877-1943), *Earth Warming*, 1932. Oil on paperboard. Montgomery Museum of Fine Arts, the Blount Collection, 1989.2.15.

thematic sections: The Beaten Path, Expanding Horizons, Counterpoints, seminatural and (Un)Settled. Each section "opens with an artwork from the 19th century with modern and contemporary interpretations," the museum explains. It draws from the collections of the Wadsworth, the Columbia Museum of Art in South Carolina, and the Montgomery Museum of Fine Arts in Alabama. Together, the four form the American South Consortium.

Drawing from its own collection of Hudson River School paintings, the Wadsworth includes *View in the White Mountains*, 1827, by Thomas Cole (1802-1948). Cole was an early environmentalist, writing in his 1835 "Essay on American Scenery," "I cannot but express my sorrow that the beauty of such landscapes are quickly passing away—the ravages of the axe are daily increasing—the most noble scenes are made desolate, and oftentimes with a wantonness and barbarism scarcely credible in a civilized nation. The wayside is becoming shadeless, and another generation will behold spots, now rife with beauty, desecrated by what is called improvement."

Jacqueline Bishop's *After the Rain (Methane)*, 2014 to 2015, is from the collection of the Montgomery Museum of Fine Arts. Bishop also comments on the beauty of the natural world and the negative impact of human habitation. The Montgomery Museum comments on "the ancient, gnarled trees, the masses of red roses, the finches that take refuge there, and the wave-like forms of water that increasingly are encroaching on the Gulf Coast landscape. The brilliant colors reflect the majesty of a sunset, but also the chemical residues in the atmosphere that produce those sunsets. Her emaciated animals allude to the impact of our industrialized society on the ecosystem and suggest the consequences for mankind's future."

Jeanne Moutoussamy-Ashe's gelatin silver print, *Jake with his boat arriving on Daufuskie's shore*, 1978, is part of her series documenting the Gullah Geechee who are descendants of enslaved Africans who acquired land from white plantation owners after the Civil War. Their isolation on Daufuskie Island, South Carolina, and other coastal plantations helped preserve their culture. Moutoussamy-Ashe said her photographs were to "keep for the eyes of history the way Daufuskie was."

The exhibition's final venue is at the Wadsworth in Hartford, Connecticut, where it closes on September 14. ■

Human Nature

The Brandywine Museum of Art presents a compelling exhibition of figurative art and portraiture by Andrew Wyeth

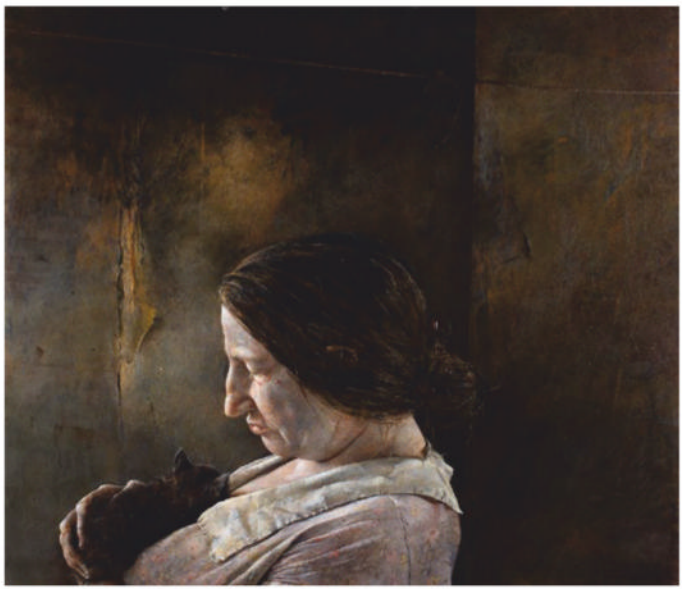
Through June 15, 2025

Brandywine Museum of Art
1 Hoffman's Mill Road
Chadds Ford, PA 19317
t: (610) 388-2700
www.brandywine.org

In an exhibition on view through June 15, the Brandywine Museum of Art takes visitors through a survey of revered 20th-century artist Andrew Wyeth's figurative works. Featuring rarely seen paintings and drawings, *Andrew Wyeth: Human Nature* explores one of the artist's most enduring legacies—his highly original approach to the human body.

"Alongside his iconic landscapes, enigmatic interiors, abstract watercolors and sensitive botanical studies, his figure paintings speak to a lifelong effort to capture the human condition in its most intimate and unfiltered moments," says William Coleman, curator at the Brandywine Museum. This marks the first exhibition to specifically survey Wyeth's figure painting, including early figure drawings made in his father's studio (the famed N.C. Wyeth), self-portraits, intimate depictions of close family members, a little known and fascinating body of commissioned portraits and much more.

"Visitors will come away with new insight into the artist's connections to the history of figure drawing in



Andrew Wyeth (1917-2009), *Miss Olson,* 1952. Tempera. Collection of the Brandywine Museum of Art, Gift of Alida R. Messinger, 2024. © 2025 Wyeth Foundation for American Art/Artists Rights Society (ARS).



Andrew Wyeth (1917-2009), *Fur Hat, Study for Adam,* 1963. Watercolor and pencil. Collection of the Wyeth Foundation for American Art, B1093. © 2025 Wyeth Foundation for American Art/Artists Rights Society (ARS).



Andrew Wyeth (1917-2009), *Nogeeshik,* 1972. Tempera. Collection of the Wyeth Foundation for American Art. © 2025 Wyeth Foundation for American Art/Artists Rights Society (ARS).



Andrew Wyeth (1917-2009), *My Mother,* 1968. Drybrush watercolor. Collection of the Wyeth Foundation for American Art, B3194. © 2025 Wyeth Foundation for American Art/Artists Rights Society (ARS).



Western art as well as an understanding of the process that went into building some of his best loved works of this kind," Coleman adds.

The exhibition draws from the collections of both the Brandywine Museum and the Wyeth Foundation for American Art, offering visitors a compelling look into some of Wyeth's most fascinating works. Among the highlights is an intimate 1952 portrait titled *Miss Olson*, recently gifted to the Brandywine.

"*Miss Olson* depicts Wyeth's most famous model, Christina Olson, in a quiet moment. The tempera medium allows him to render each hair and crack in the wall behind her with care. It feels like nothing so much as a 17th-century Dutch portrait," Coleman reflects.

"Another favorite is *Fur Hat, Study for Adam*," he adds, "a never-before exhibited preparatory watercolor from the vast holdings of the Wyeth Foundation that shows the artist's kaleidoscopic method: breaking down bodies into their constituent parts in order to render every facet faithfully in the finished work."

Other works to take a closer look at include Wyeth's portrait of Professor Joyce Hill Stoner, a leading art conservator who shares in the exhibition's wall texts a firsthand reflection on the experience of being painted by Wyeth. ■

Andrew Wyeth (1917-2009), *Roasted Chestnuts,* 1956. Tempera. Collection of the Brandywine Museum of Art, Gift of Mimi Haskell, 1971. © 2025 Wyeth Foundation for American Art/Artists Rights Society (ARS).

Maine Vignettes

The Farnsworth Museum showcases historic women artists with ties to coastal Maine

Through July 20, 2025

Farnsworth Art Museum
16 Museum Street
Rockland, ME 04841
t: (207) 596-6457
www.farnsworthmuseum.org

Capturing Her Environment: Women Artists, 1870-1930 explores the artistic lives of nine women artists who lived and worked in Maine in the 19th and early-20th centuries. With a focus on how women artists approached floral subject matter and landscapes, the exhibition features artwork by Constance Cochrane, Eleanor Parke Custis, Gertrude Fiske, Lilian Westcott Hale, Anna Eliza Hardy, Mary Ann Hardy, Georgia O'Keeffe, Ida Proper, Alice Kent Stoddard, Alice Swett, Beatrice Whitney Van Ness and Kate Furbish, many of whom were dismissed as hobby painters or overshadowed by male artists in their families.

Anna Hardy (1839-1934), who received much of her training from her father, portrait painter Jeremiah Hardy (as did her aunt Mary Ann Hardy, also in the exhibition), is represented by *Blackberries*, an oil from circa 1860. "Although there isn't a date for *Blackberries*, it is probably from earlier in Hardy's career with its almost photographic precision," say Farnsworth Art Museum associate curator Francesca Soriano. "…In this work she convincingly paints the texture of the folded fabric in the background and in one blackberry plant manages to depict the various stages of ripeness."

Another work of note is Beatrice Whitney Van Ness's 1926 oil, *White Caps*. Van Ness (1888-1981) was from Massachusetts and educated at





Above: Beatrice Whitney Van Ness (1888-1981), *Whitecaps*, ca. 1926. Oil on canvas, 18⅛ x 22⅛ in. Collection of the Farnsworth Art Museum, Rockland, Maine. Museum purchase, 1989.3. Photography by Alan LaVallee.

Left: Georgia O'Keeffe (1887-1986), *No. 38 Special (Canna Leaves)*, 1920-21. Watercolor and graphite on paper, 15½ x 11½ in. Collection of the Farnsworth Art Museum, Rockland, Maine Bequest of Beth Straus, 2012.6.4. © 2024 Georgia O'Keeffe Museum/Artists Rights Society (ARS), New York, NY. Photography by Alan LaVallee.



Eleanor Parke Custis (1897-1983), *Damariscove Houses*, 1924. Gouache on paper 13⅜ x 15½ in. Collection of the Farnsworth Art Museum, Rockland, Maine. Bequest of Mrs. Elizabeth B. Noyce, 1997.3.5.



Anna Hardy (1839-1934), *Blackberries*, ca. 1860. Oil on canvas, 16 x 12 in. Collection of the Farnsworth Art Museum, Rockland, Maine. Gift of Elizabeth B. Noyce, 1996.13.3.

the School of Museum of Fine Arts in Boston, and spent summers in Maine, where she studied at Charles Woodbury's Summer School of Painting and Drawing in Ogunquit, and painted in plein air. Soriano adds, "Although Woodbury and his school have been considered more traditional in technique and subject matter, Van Ness's work certainly reflects an experimentation of emerging modernist principles. In *White Caps*, for instance, her brushstroke is looser and textured as if mimicking the white caps in the sea and her color palette is varied too, incorporating greens and browns amongst the blues of the water. She is also playing with perspective here. I love the way she depicts the boat in the foreground as if it is bobbing in the waves with only the stern in view because the bow is beneath a surge."

Eleanor Parke Custis' (1897-1983) gouache on paper *Damariscove Houses* from 1924 depicts one of Maine's coastal villages which she explored while studying in Boothbay Harbor that summer. The influence of Japanese woodblock prints and the Arts and Crafts movement can be seen in her flat, broad planes the matte effect of gouache.

As a contemporary of most of the 20th-century artists in the show, O'Keeffe is represented by two watercolor and graphite florals in the show from 1920, *No. 37 Special (Flowers & Leaves)*, which has the feel of a botanical illustration; and the deep plum *Canna Leaves*, which is more reminiscent of a classic O'Keeffe.

Soriano doesn't think these women artists necessarily provide a different perspective of Maine than their male counterparts, "but I do think it's important to consider some of the contexts in which they were painting," she says. "The choice for women artists to paint still lifes and landscapes—in part influenced by accessibility to education, training and financial opportunity—reveals their interest in advancing their own artistic education by observing and translating into image the world around them. [In that sense] we do gain a broader perspective of art in Maine by studying their work." ■

A Revival for the Ages

The Delaware Art Museum presents a stellar exhibition, tracking the history of etching from Europe to the United States

Through July 27, 2025

Delaware Art Museum
2301 Kentmere Parkway,
Wilmington, DE 19806
t: (302) 571-9590
www.delart.org

Stemming from the Delaware Art Museum's robust collection, comes the significant exhibition *Inked Impressions: Etchings in the Age of Whistler*, featuring 46 objects.

Beginning in the mid-19th century, the movement to promote and professionalize etching made its way from France to Britain, and eventually the United States—pioneered by Frances Seymour Haden (1818-1910) and James Abbott McNeill Whistler (1834–1903), one of the most innovate printmakers of his era and an iconic American painter.

"In Paris, Haden and Whistler were introduced to the method of 'artistic printing' by master printer Auguste Delâtre," explains Sophie Lynford, the museum's Annette Woolard-Provine curator of the Bancroft Collection. "Artistic printing involved leaving a thin film of ink, known as plate tone, on the surface of the etched plate. The plate tone was then wiped carefully to create areas of light and shadow. Inspired by Rembrandt's techniques, Delâtre taught Haden and Whistler how to vary the color of the ink and use different types of paper to enhance the mood of a print or change its tone from warm to cool.

"Back in London," Lynford continues, "Haden installed a press in his home where he and Whistler printed several of their early plates.



Joseph Pennell (1857–1926), *A Watergate in Venice,* 1883. Etching, plate: 7⅞ x 11½ in. sheet: 12⅝ x 16¾ in. Delaware Art Museum, Gift of Helen Farr Sloan, 1978.





Clockwise from Left: Anders Zorn (1860–1920), *Emma Rasmussen*, 1904. Etching, plate: 7 13/16 x 5 7/8 in. sheet: 12 x 8 15/16 in. Delaware Art Museum, Gift of Mrs. Lammot du Pont Copeland, 1993.

James Abbott McNeill Whistler (1834–1903), *Rotherhithe*, 1860. Etching and drypoint, plate: 10 11/16 x 7 11/16 in. sheet: 11 7/8 x 8 15/16 in. Delaware Art Museum, Gift of Dr. Charles Lee Reese, 1940.

Thomas Moran (1837–1926), *Harlech Castle, Wales*, 1882. Etching, plate: 7 15/16 x 11 7/8 in. sheet: 15 7/8 x 17 3/4 in. Delaware Art Museum, Gift of Joseph S. Gotlieb, 1967.



Although he always claimed to be an amateur, Haden was one of the most prolific etchers of his era. Whistler's work embodied his brother-in-law's principles. Whistler's economy of line, although sometimes criticized for its sketch-like incompleteness, demonstrated that an etcher need not fill a plate to create a finished picture."

Whistler's mastery of the linear is clearly portrayed in works like *Rotherhithe*, 1860—a scene involving figures and the Thames riverfront. "Inspired by Japanese woodblock prints, which Whistler avidly collected, his composition featured unusual proportions and cropping," says Lynford. "Whistler establishes tension between his light, gestural strokes in the sky and background, and the deep, hard-edged lines of the boats and masts in the foreground."

The exhibition is organized into five distinct sections, starting with how the etching process was developed in the late 15th century by the Dutch Master, Rembrandt van Rijn (1606–1669), and the stylistic transformation in 17th century Holland. The second section highlights Whistler and Haden's work, followed by the fourth section that shows the "widespread adoption" from both sides of the Atlantic. The fifth and final section shows the impact of etching on Philadelphia artist Joseph Pennell (1857-1926), who introduced the etching practice to new locales—via the teachings of Whistler.

This knowledge even reached iconic American artist Thomas Moran (1837-1926), illustrated in works like *Harlech Castle, Wales* (1882). "Known for his monumental, sublime landscapes of the American West," says Lynford, "Moran's etchings are far more modest in scale than his paintings, capturing grandeur remained paramount. Moody effects are on full display in *Harlech Castle*, where mist and fog surround a medieval fortification built onto a rocky knoll."

Upon viewing the exhibition, on view through July 27, Lynford hopes that the public will leave with a "new appreciation of artistic etching, perhaps agreeing with the 19th-century American publisher and print dealer Frederick Keppel, who described the medium as 'an art apart, and with a language of its own.'" ■

Visualizing Ideals

The Figge Museum highlights Marvin Cone, whose work transcends regionalism into worlds unknown

Through June 8, 2025

Figge Art Museum
225 West Second Street
Davenport, IA 52801
t: (563) 326-7804
www.figgeartmuseum.org

By John O'Hern

In 1920, Marvin Cone (1891-1965) and his lifelong friend Grant Wood (1891-1942) went to Paris to improve their painting skills and to pursue their interest in impressionism and plein air painting. Both went on to develop their own distinctive style of painting in American regionalism.

Cone wrote, "The purpose of art is not to reproduce life, but to present an editorial, a comment on life...The artist does not set out to imitate nature. What would be the purpose of that? Let the camera with its clever mechanism imitate. Art, such as poetry, music, and painting, is simply a portion of the experience of the artist. When we actually see ideals, they become real to us. Art traces an abstraction and makes it audible or visual. It symbolizes the whole of life. We believe in something we can see."

The exhibition, *Marvin Cone: Painter*, continues at the Figge Art Museum in Davenport, Iowa, through June 8. The museum explains that Cone "was much more than a regional artist. Over the course of his career, he carved a distinctive artistic path, exploring new ideas and styles. From his dreamlike depictions of domestic interiors to his forays into abstract forms, Cone's work reflects an artist in constant evolution, unafraid to challenge convention."

In 1914, Cone earned a degree from



Marvin Cone (1891-1965), *Around the Pool (Luxembourg Gardens)*, 1920. Oil on board, 12¾ x 14¾ in. Cedar Rapids Museum of Art, Museum purchase, Dorothy Houts Fund with gift of Winnifred Cone and the Marvin Cone Trust, 86.1.1. Courtesy Figge Art Museum, Davenport, IA.



Marvin Cone (1891-1965), *Golden Object Suspended*, 1959. Oil on canvas, 19¾ x 29¾ in. Cedar Rapids Museum of Art, Gift of John S. Vavra in memory of Adeline T. Vavra, 83.3. Courtesy Figge Art Museum, Davenport, IA.

Coe College in Cedar Rapids, Iowa. He studied at the School of the Art Institute of Chicago and at L'Ecole des Beaux-Arts de Montpellier, France, before returning to Coe College where he taught for 40 years.

On a sabbatical from teaching, he began a series of nearly surrealistic interiors among which were his "ghost" paintings. *Green Ghost*, 1940, depicts the strong geometries of the wall, floor, door, stairway and shadows, as well as a subtle apparition. He remarked, "I have been painting haunted houses for the last 10 years. I paint them mainly for shows, not to sell…I don't think a ghost is a trivial matter. People all over the world know about ghosts. A ghost is international. I have never seen a ghost. But I like ghosts." One of his later stylistic shifts is the abstract canvas, *Golden Object Suspended*, 1959.

Cone didn't attain the fame of his friend Grant Wood, although his paintings are the proud possessions of collectors and museums across the country. The Figge's senior co-curator, Vanessa Sage, remarks, "This exhibition is a celebration of an artist whose exceptional body of work deserves renewed attention. Marvin Cone's legacy endures as a testament to the power of creativity, and we are delighted to share his story with our visitors." ■



Marvin Cone (1891-1965), *Green Ghost*, ca. 1940. Oil on canvas, 235/8 x 195/8 in, Figge Art Museum, City of Davenport Art Collection, Gift of the estate of Gordon Fennell, 1990.27. Courtesy Figge Art Museum, Davenport, IA.



Marvin Cone (1891-1965), *From Iowa*, 1940. Oil on canvas, 15¼ x 31 in. Cedar Rapids Museum of Art, Bequest of John B. Turner II, 83.1.7. Courtesy Figge Art Museum, Davenport, IA.



Ernie Barnes (1938-2009), *Sandlot Football,* 1983. Acrylic on canvas, 36 x 60 in., signed lower right: 'Ernie Barnes.' **Estimate: $300/500,000**

Curated Choices

Fine examples of Western and American art will be offered in Heritage Auctions' May sale in Texas

May 16, 2025

Heritage Auctions
2801 W. Airport Freeway
Dallas, TX 75261
t: (877) 437-4824
www.ha.com

On May 16, Heritage Auctions will host a pair of sales related to American art in Dallas. The star of the day is the *American Art Signature Sale*, which will feature around 50 works of art that will include Hudson River School works, Golden Age Illustration, sculpture and Western art.

"The 50 lots will be emblematic of American art from throughout the 19th and 20th century," says Heritage American art specialist Liz Goodridge.

Among the top lots are two Ernie Barnes football works, *Sandlot Football* (est. $300/500,000) and *Hold the Pocket* (est. $250/350,000). The pieces, both packed with detail and energy in Barnes' iconic style, come from the collection of John Mecom, the former owner of the New Orleans Saints NFL team. The pieces were special for the artist—Barnes played professional football in the 1960s.

"These works were commissioned from Barnes by Mecom as an homage to Mecom's legacy in football. Both figures were connected by their love and service to the sport of football," Goodridge says. "These works are some of Barnes' finest. *Sandlot Football* has a lovely rhythm to it as these players sail through the air with these huge gestural movements. It's a freeze-frame of this suspended tension and fluidity of movement. It feels very human and yet also very still as these figures float in the air."

Also available is J.C. Leyendecker's *Diving In*, a cover of a 1935 issue of the *Saturday Evening Post*. Heritage has held the Leyendecker world auction



Maurice Sendak (1928-2012), *Max Arriving at the Island of Wild Things, Where the Wild Things Are* first drawing, 1963. Watercolor and ink on board, 6¼ x 20⅜ in. **Estimate: $150/250,000**



Norman Rockwell (1894-1978), *A Scout is Loyal,* 1930. Oil on canvas, 33¾ x 43½ in., signed lower right: 'Norman Rockwell.' Estimate: To be offered without estimate



J.C. Leyendecker (1874-1951), *Diving In, Saturday Evening Post* cover, June 8, 1935. Oil on canvas, 31 x 24 in., signed lower right: 'JCLeyendecker.' **Estimate: $150/250,000**

record since 2021 when a work sold for $4.1 million—it was the first time a Leyendecker had ever sold at auction for more than $1 million. *Diving In* is estimated at $150,000 to $250,000.

Another work linked to illustration is Maurice Sendak's watercolor and ink titled *Max Arriving at the Island of Wild Things*. The piece, created in 1963, is the first illustration painted for Sendak's iconic children's book *Where the Wild Things Are*. Not only does the painting show earlier versions of the book's famous characters, it also shows a full scene that includes the main character, his boat, the Wild Things island and four of the Wild Things. It is estimated at $150,000 to $250,000.

For the second portion of the May 16 sales, Heritage will present an afternoon session titled *Property from the BSA Settlement Trust*, which features works from the Boy Scouts of America. The works, which are being offered with no reserves or estimates, will directly benefit survivors of childhood sexual abuse. One of the highlights from this segment is Norman Rockwell's *A Scout is Loyal*, showing a Boy Scout standing beside the spirit of George Washington. Rockwell created a number of important pieces for the Boy Scouts. ■

American Resilience

Freeman's | Hindman offers major works in an American and Pennsylvania Impressionism sale

June 8, 2025
Freeman's | Hindman
2400 Market Street
Philadelphia, PA 19103
t: (215) 563-9275
www.hindmanauctions.com



George William Sotter (1879-1953), *The Barn.* Oil on canvas **Estimate: $50/80,000**

On June 8, Freeman's | Hindman will present its summer *American Art & Pennsylvania Impressionism* sale in Philadelphia. More than 100 lots will be available.

"Despite some headwinds, we do see strength in this segment of the market," says Adam Veil, head of the American art department. "The December 2024 iteration of *American Art & Pennsylvania Impressionists* laid bare the resilience of traditional American art, something we expect to continue in the months ahead. The enduring appeal of American icons—Sargent, Remington, Benton, Rockwell and the Wyeths—is providing a strong foundation, offering collectors assurance in uncertain times."

Noteworthy lots in the sale include Charles S. Chapman's *Tradition* (est. $8/12,000), Fern Isabel Coppedge's oil *Winter, Bucks County* (est. $60/100,000) and Daniel Garber's *Grey November Day* (est. $60/100,000).

"Our support [of the category] is rooted in the historical and regional significance of Pennsylvania Impressionism. The artists we've long championed—and whose works continue to lead our sales—had deep ties to Philadelphia and to New Hope, located just north of the city," Veil says. "Freeman's, and now Freeman's | Hindman, is the custodian of the legacy of Redfield, Garber, Coppedge and others, ensuring that their contributions remain central to the story of American art."

Edward Willis Redfield's 1928 oil *First Snow* (est. $100/150,000) will be offered to bidders. The auction house notes it's an exceptional piece by the painter. "*First Snow* is quintessential Redfield—the quiet grandeur of a rural stream rendered in thick, muscular brushstrokes," Veil says. "It was a highlight of the Michener Art Museum's 1990 exhibition *The Pennsylvania Impressionists: Painters of the New Hope School*, although June will mark its first appearance at auction."

Other notable highlights are a pair of paintings from the collection of Dr. Percival Eaton Jr., founder of the Provincetown Art Association and Museum: George William Sotter's *The Barn* (est. $50/80,000) and *Sunday Morning, Québec* (est. $30/50,000) by Canadian painter Clarence Alphonse Gagnon.

Other artists represented in the sale include Martha Walter and Jamie Wyeth. ■





Far left: Daniel Garber (1880-1958), *Grey November Day.* Oil on canvas **Estimate: $60/100,000**

Left: Fern Isabel Coppedge (1888-1951), *Winter, Bucks County.* Oil on canvas **Estimate: $60/100,000**



Edward Willis Redfield (1869-1965), *First Snow,* 1928. Oil on canvas **Estimate: $100/150,000**

Choice Examples

John Moran prepares for a stand-out sale that includes an abundance of rare California and American artworks

May 6, 2025

John Moran Auctioneers
145 E. Walnut Avenue
Monrovia, CA 91016
(626) 793-1833
www.johnmoran.com

For the forthcoming *California & American Fine Art* sale, hosted by John Moran Auctioneers, collectors can expect to find approximately 200 lots that highlight people, places and landscapes. This includes paintings, works on paper and sculptures by top artists of significant artistic movements of the 19th and early 20th century.

"Our upcoming sale includes four major fresh-to-market collections amassed decades ago featuring exceptional examples of works by Edgar Payne, Julian Rix, Maurice Braun, Joseph Raphael and others, as well as newly rediscovered estate pieces by artists including N.C. Wyeth," says Katherine Halligan, director of fine art at John Moran Auctioneers. "We are excited to bring these works to public auction for the first time, or in decades, and expect to see a robust group of bidders, new and seasoned, to participate in the sale."

Halligan notes that important artworks stem from historic and contemporary California plein air, American impressionism, 19th-century academic and Barbizon schools, illustration and other important 20th-century American artistic movements.

One of the leading lots of the sale, is a quaint scene by N.C. Wyeth (1882-1945), *Rose of Torridge*, circa 1920. "Wyeth stands as one of the titans of turn-of-the-century American illustration and was a prolific practitioner," Halligan shares. "[This particular painting] was used as an illustration for the book *Westward Ho!* by Charles Kingsley in the 1920 Charles Scribner's Sons, New York publication.



Newell Convers Wyeth (1882-1945), *Rose of Torridge,* ca. 1920. Oil on canvas, 40½ x 30 in.
Estimate: $100/200,000



Edgar Alwin Payne (1883-1947), *The Orange Sail, Concarneau, France.* Oil on canvas, 29 x 29 in. **Estimate: $30/50,000**



Armin Carl Hansen (1886-1957), *The Belated Boat.* Oil on board, 28 x 33 in. **Estimate: $60/80,000**

This delightful view depicts a young girl, the central adventure-seeking character Amyas Leigh's English love interest, Rose Salterne, holding her admirer's letter and sniffing an eponymous rose as she gazes out from her cottage window lost in thought." The painting comes from a San Diego County estate, and is expected to fetch between $100,000 and 200,000.

Another incredible example is the oil on canvas *The Orange Sail, Concarneau, France* (est. $30/50,000) by Edgar Alwin Payne (1883-1947). "One of the most celebrated subjects for [this] California plein air master, were depictions of colorful red sails on boats in France and Italy. As an impressionist painter concerned with capturing light, the clear waters, red sails and Mediterranean marine and building architecture provided ample inspiration, and the artist made multiple journeys to Europe during his career, including an extended trip from 1922 to 24. This view of the boat-filled harbor of Concarneau, France, is a particularly strong composition for the subject, painted in this prime 1920s period." The piece is from the esteemed personal collection of Robert A. Day Jr., Los Angeles, California.

John Moran will also feature four additional paintings by Payne, including other views of red-sail boats.

Additional highlights to watch for include Albert Bierstadt's (1830-1902) stunning landscape scene *The Alps from Visp (Switzerland)* (est. $25/35,000); Percy Gray's(1869-1952) equally impressive landscape *Tree and Wildflowers* ($20/30,000); and Armin Carl Hansen's (1886-1957) moody oil on board, *The Belated Boat,* with a high estimate of $80,000.

To acquire some of these outstanding examples by noteworthy artists of their era, don't miss John Moran Auctioneer's *California & American Fine Art* sale on May 6, 12 p.m. Pacific Daylight Time. ■



Albert Bierstadt (1830-1902), *The Alps from Visp (Switzerland).* Oil on paper laid to board, 14 x 19. **Estimate: $25/35,000**

Fresh Offerings

Shannon's presents its annual Spring Fine Art Auction this May

May 8, 2025

Shannon's Fine Art Auctioneers
49 Research Drive
Milford, CT 06460
t: (203) 877-1711
www.shannons.com





Above: Henry Roderick Newman (1843-1917), *View of Florence,* 1877. Oil on canvas, 26 x 36 in., signed and dated. **Estimate: $40/60,000**

Left: Robert Henri (1865-1929), *Patience (Laughing Youngster),* 1915. Oil on canvas, 24 x 20 in., signed. **Estimate: $80/120,000**

Nearly 200 lots of historic American artwork will hit the auction block this spring during Shannon's Fine Art Auctioneer's yearly *Fine Art Auction*, offering collectors a variety of exceptional examples ranging from 1850 to present day. A massive range in price points—from $3,000 to $150,000—also ensures that every level of collector has the chance to acquire a new piece of art.

Two major highlights in the upcoming sale are examples from the Ashcan School: Robert Henri's 1915 portrait of a jovial young girl, titled *Patience (Laughing Youngster)*, and George Wesley Bellows' 1919 landscape *Old Orchard, Newport, Rhode Island*.

"As a leader of the Ashcan School, [Henri] was celebrated for his vivid portraits of unique sitters and was an influential early 20th-century art teacher, shaping the movement's focus on urban life and the working class," says Shannon's owner Sandra Germain. The portrait, she adds, exemplifies urban realism. It's expected to fetch between $80,000 and $120,000.

"*Old Orchard, Newport, Rhode Island* is a striking oil on canvas that captures the rugged beauty of the New England landscape," Germain says of the Bellows piece. "The painting, measuring 22 by 28 inches, is characterized by its bold, expressive brushstrokes and



George Wesley Bellows (1882-1925), *Old Orchard, Newport, Rhode Island,* 1919. Oil on canvas, 22 x 28 in., signed. **Estimate: $60/80,000**



dynamic use of color. Bellows' signature style is evident in the dramatic sky, vibrant greens, and the sense of movement in the trees and grass." The pastoral scene, featuring a dark horse grazing in the foreground, has a presale estimate of $60,000 to $80,000.

"Another exciting offering is a very rare oil on canvas by Henry Roderick Newman," Germain says of Newman's *View of Florence*, estimated at $40,000 to $60,000. "Measuring 26 by 36 inches, the work exemplifies Newman's precise attention to detail and luminous use of color. The composition offers a serene perspective of the iconic city of Florence, likely inspired by his extensive travels and admiration for Italian landscapes. Signed and dated at the lower right center, 'H R Newman 1877,' the painting was notably exhibited at the National Academy of Design Annual Exhibition in New York that same year." While Newman has had more than 200 paintings go to auction, this is the artist's first oil to hit the auction block.

The *Spring Fine Art Auction* takes place Thursday, May 8, at 6 p.m. Eastern Time, with a public preview from April 28 to May 7. Bidding is available live, by telephone, and online at www.shannons.com. ■

Laurence A. Campbell (1939-2024), *The City in Winter (5th Avenue New York).* Oil on canvas, 30 x 24 in., signed. **Estimate: $40/60,000**

A Significant Selection

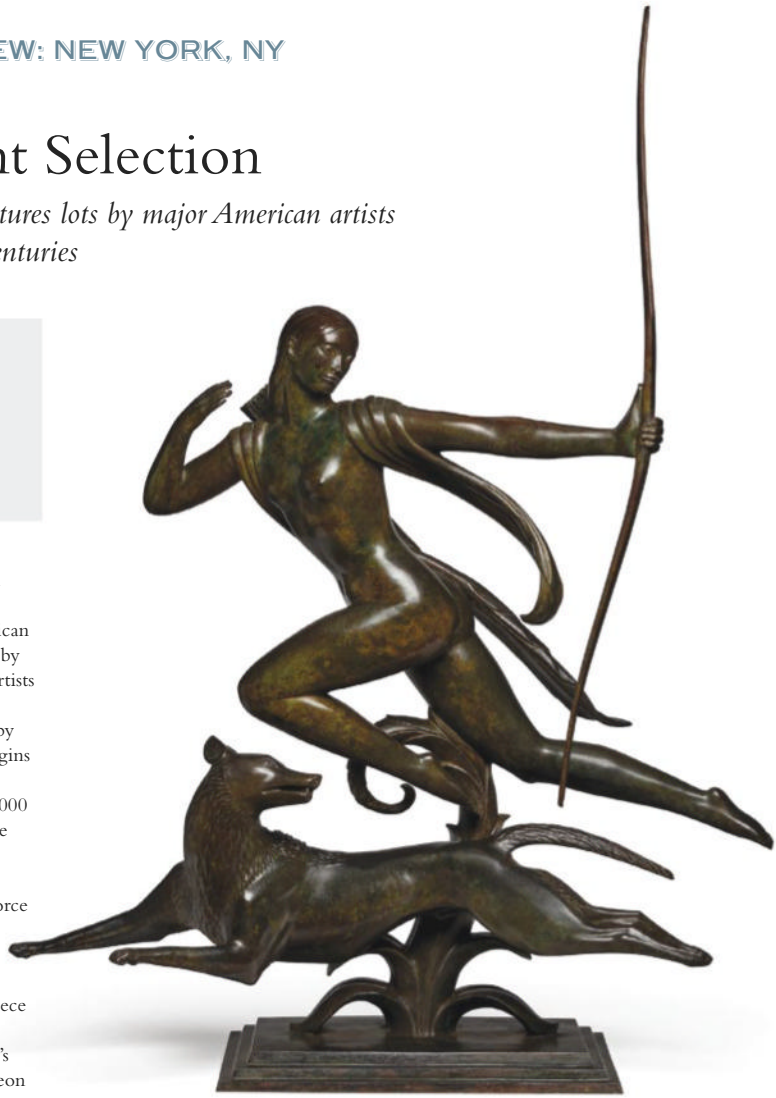
Bonhams' spring sale features lots by major American artists from the 19th and 20th centuries

April 30, 2025

Bonhams
580 Madison Avenue
New York, NY 10022
t: (212) 644-9001
www.bonhams.com

On April 30, Bonhams will bring roughly 90 lots of significant historic American art to the market, including works by renowned 19th- and 20th-century artists N.C. Wyeth, Thomas Moran, Paul Manship and a rare early painting by Louis Comfort Tiffany. Bidding begins at 2 p.m. Eastern Standard Time.

With a presale estimate of $500,000 to $700,000, Manship's 1921 bronze *Diana* is the star lot of the auction, a piece Bonhams specialist Aaron Anderson describes as, "a tour de force within the artist's oeuvre that resides prominently between the frontier of modernism and traditions of archaic design." The piece depicts a moment in the myth of Diana and Actaeon, as told in Ovid's *Metamorphosis*. While hunting, Actaeon accidentally sees the goddess Diana bathing naked. To punish him, she fires an arrow that turns him into a stag, to eventually be killed by his own hounds.



Paul Manship (1885-1966), *Diana*, 1921. Bronze with brown and verdigris patina, 36 in., inscribed and dated on the base: 'PAUL MANSHIP / © 1921'; and inscribed with foundry mark along the base: 'ROMAN BRONZE WORKS N.Y.' **Estimate: $500/700,000**

Another important lot is Wyeth's *"Who's afraid of his guns?" shouted McFarlane. "He daren't shoot in a square fight!" (Colts 45)*, a 1912 illustration published in *McClure's Magazine* for Edith Ronald Mirrielees' story, "The Shooting at Raeder." The piece, featuring a Western gunman in a cell with two pistols at the ready, has a low estimate of $250,000.

Bidders can expect works by all the Wyeths in the sale, as Bonhams continues to represent the estate of Linda L. Bean. Bean was a passionate collector of art by the Wyeth family, and notable works represented in this sale include a watercolor by Andrew Wyeth from 1937 titled *Rockweed on Monhegan* and a study by N.C., Andrew's father, for *First Farmer of the Land* executed in 1945. It was the last painting N.C. Wyeth worked on before his tragic death in 1945.

Also of note is an exceptional 1899 painting of Venice by Thomas Moran anticipated to achieve between $150,000 and $250,000. "*Venice (The Splendor of Venice)* excels at capturing



Thomas Moran (1837-1926), *Venice (The Splendor of Venice)*, 1899. Oil on canvas, 20⅛ x 30¼ in., signed and dated lower left: 'TMoran. / 1899.' **Estimate: $150/250,000**



Louis Comfort Tiffany (1848-1933), *Lazy Life Around the Old Sub-Treasury of Morocco, at Tangier,* ca. 1872. Watercolor and graphite on paper laid down on board, 27 x 40 in., signed lower right: 'Louis C. Tiffany'. **Estimate: $40/60,000**



N.C. Wyeth (1882-1945), *"Who's afraid of his guns?" shouted McFarlane. "He daren't shoot in a square fight!" (Colts 45),* 1912. Oil on canvas, 34¼ x 25 in., signed upper left: 'N.C. WYETH'. **Estimate: $250/350,000**

the physical and picturesque details of the city while also expressing Moran's own poetic and dream-like feelings about the city," says Anderson.

Although he would become famed for his stained glass work, Tiffany's first artistic training was as a painter, studying under second generation Hudson River School tonalists George Inness and Samuel Colman. Bonhams is excited to have an example of Tiffany's on offer in their spring sale, *Lazy Life Around the Old Sub-Treasury of Morocco, at Tangier* from 1872, several years before he turned his artistic pursuits toward glassmaking. Anderson notes, "This work stands as one of Tiffany's major early works and a depiction of a place that deeply resonated with his aesthetic interests found in North Africa and Moorish Spain." The piece is expected to garner between $40,000 and $60,000; as is a prime example from American surrealist Gertrude Abercrombie, whose popularity in the market has been soaring. ■



William J. Kaula (1871-1953), *Home in the Hills*. Oil on board, 10 x 13 in. Courtesy Shannon's Fine Art Auctioneers. **Estimate: $800/1,200**

ONLINE

SHANNON'S FINE ART AUCTIONEERS

JUNE 26

Fine Art Auction

Featuring close to 200 lots, Shannon's online *Fine Art Auction* will offer quality examples of affordable American Art with most lots estimated below $3,000. Highlights include an oil on board by William J. Kaula titled *Home in the Hills*, which has an estimate of $800 to $1,200; and a bronze of a lion by William M. McVey, estimated to sell between $1,000 and $1,500.

The gallery will be open for a public preview from June 18 through June 25. The sale takes place Thursday, June 26. Bidding is available live on www.shannons.com.

SANTA FE, NM

SANTA FE ART AUCTION

MAY 7-8

Art of the West

Santa Fe Art Auction's *Art of the West* sale will feature an exceptional selection of Western artwork that celebrates the region's rich heritage. Offerings range from classic to contemporary Western painting and sculpture to vintage Native jewelry, pottery, classic Navajo rugs and more. Among historic American artists to watch out for are Joesph Henry Sharp, Maynard Dixon, Edward Borein and Glenna Goodacre.

Sharp's 1896 landscape *Amsterdam Canal Scene*, among the highlights in the upcoming auction, has a presale estimate of $6,000 to $9,000.



Joseph Henry Sharp (1859-1953), *Amsterdam Canal Scene*, 1896. Oil on board, 6¼ x 11¾ in. Courtesy Santa Fe Art Auction. **Estimate: $6/9,000**



Milton Avery (1885-1965), *Two Fishermen*. Gouache on paper, 12¼ x 19 in. Courtesy Grogan & Co. **Estimate: $30/50,000**

BOSTON, MA
GROGAN & CO.
MAY 10
Spring Fine Art Auction

On Saturday, May 10, Grogan & Company will offer over 200 American paintings in their annual *Spring Fine Art Auction*. Highlights of the sale include works by Milton Avery, John Marin, Marguerite Zorach, Alice Baber, George Inness and James Edward Buttersworth. The auction concludes with a private collection of 19th-century views of Jerusalem by noted American artists, including James Fairman and Edward Melrose. The auction exhibition will take place at the firm's Boston gallery from May 5 to 10. In addition to live in-person bidding, the sale will be livestreamed at www.groganco.com, along with telephone and absentee bidding. ■

NEW YORK

SWANN AUCTION GALLERIES

FEBRUARY 6

Abstract Beauty: The Collection of Patricia Scipio-Brim

$1.2 million

Swann Auction Galleries' single-owner collection, *Abstract Beauty: The Collection of Patricia Scipio-Brim* was held on Thursday, February 6. The auction—which featured over a century of modern, post-war and contemporary African American art—was an overall success with a 98 percent sell-through rate and a total of $1.2 million in sales. The top lot was a 1990 abstraction on paper by Ed Clark, which nearly doubled its $60,000 high estimate when it sold for $106,250. Other highlights include a 1971 acrylic on paper by Alma Thomas from her *Atmospheric Effect* series, selling for $100,000; as well as a 1958 watercolor and gouache by Beauford Delaney, which



Ed Clark (1926-2019), *Untitled (Abstraction in White, Green, and Grey)*, 1990. Dry pigment on wove paper, 36 x 48 in., signed and dated in pencil, lower right. Courtesy Swann Auction Galleries. **Estimate: $40/60,000** **SOLD: $106,250**



Alma Thomas (1891-1978), *Untitled*, 1971. Acrylic and pencil on Arches, 15 x 23 in. Courtesy Swann Auction Galleries. **Estimate: $60/90,000** **SOLD: $100,000**

achieved $57,500.

"We are thrilled with the terrific results of Patricia's collection," says Nigel Freeman, Swann's director of African American art. "With many strong prices and only three unsold lots, this estate auction reflected both the great eye of Ms. Scipio-Brim and the continued strength of our African American art market."



Bob Kuhn (1920-2007), *White-Tailed Jackrabbit and Coyote.* Oil on board, 15½ x 19 in. Courtesy Jackson Hole Art Auction. **Estimate: $15/25,000 SOLD: $24,000**

ONLINE

JACKSON HOLE ART AUCTION

FEBRUARY 14-15

Winter Online Auction

$1.4 million

Jackson Hole Art Auction's annual *Winter Online Auction* achieved $1.4 million in sales, with 93 percent of the 446 lots sold, including 24 new auction records.

The top lot in the sale, which featured an eclectic mix of paintings, drawings, prints and sculpture, was a large, panoramic painting by modern-day artist Phil Philbeck titled *Springtime in the Tetons*. Among the historic lots in the sale that achieved significant success were Karl Bodmer's watercolor *Fort Mackenzie* (est. $1,5/2,500) that achieved $8,400; and John James Audubon's hand-colored lithograph *American Bison or Buffalo, Plate LVI*, which sold for $10,200, besting its $4,000 high estimate.

In addition, G. Harvey's Ahead of the Storm (est: $10/20,000) sold for $30,000; Bob Kuhn's action-packed *White-Tailed Jackrabbit and Coyote* (est. $15/25,000) sold for $24,000; and *Packin' In* by Conrad Schwiering beat its high $10,000 high estimate when it sold for $12,000. ■



John James Audubon (1785-1851), *American Bison or Buffalo, Plate LVI,* 1845. Hand-colored lithograph on paper, 20¼ x 26⅜ in. Courtesy Jackson Hole Art Auction. **Estimate: $2/4,000 SOLD: $10,200**

A Celebration of American Art

The American Art Fair continues with tradition by offering the public rare and notable American art works

May 10-13, 2025

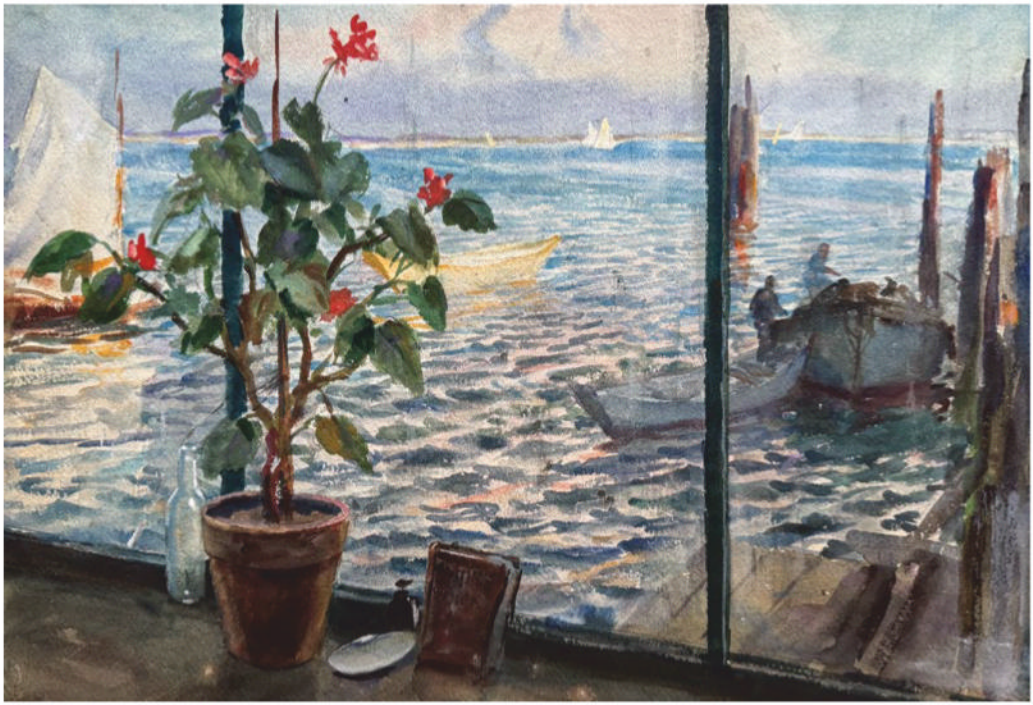
The American Art Fair
Bohemian National Hall
321 E. 73rd Street
New York, NY 10021
www.theamericanartfair.com

Opening for its 18th year, with a mission to promote historic American art, *The American Art Fair* returns to New York City to showcase hundreds of artworks by 17 noteworthy specialists. The event boasts high quality 19th- and 20th-century American art by artists that were part of renowned movements like the Hudson River School, the Eight, tonalism, impressionism, the Ashcan School, modernism and surrealism.

Thomas Colville, the fair's founder, notes, "the combined expertise of our exhibitors—who include America's longest-established galleries—is unmatched. Their knowledge and experience draw curators and collectors to Manhattan in May to celebrate American art."

Colville adds that new to the fair, are 18th century New World paintings (as some of the Western Hemisphere was then called) exhibited by Robert Simon Fine Art, among them an 18th century Peruvian *Virgin of Loreto.* One of the newest works will be shown by America's oldest gallery: Wolf Kahn's (1927-2020) 2004 *Blue Runs Through It* will be showcased at Vose Galleries, established in 1841.

Colville is also exhibiting work from



John Whorf (1903-1959), *View Through the Window, Provincetown.* Watercolor on paper, 15¼ x 22¼ in., signed on alternate composition verso. Courtesy of Thomas Colville Fine Art.



William Merritt Chase (1849–1916), *A Mother's Joy,* 1899. Oil on panel, 17 x 17 in., signed (at lower left): 'Wm. M. Chase'. Courtesy of Hirschl and Adler Galleries.

his own gallery, Thomas Colville Fine Art, based in Guilford, Connecticut. Among his offerings are a group of watercolors by John Whorf (1903-1959). For the highlight piece, *View Through the Window, Provincetown*, Colville shares, "This view through the window of [the artist's] Provincetown studio came to me from a private Massachusetts collection through Vose Galleries…Whorf was a prodigy, famous as a teenager for his dazzling watercolors. Sargent, who visited Boston in the 1920s, admired and mentored him, and a recently published biography has brought him new admirers." In addition to the Whorf pieces, Colville plans to feature a group of works spanning the 19th to the mid-20th centuries with an emphasis on 1930-40 abstraction.

Eric W. Baumgartner, the senior vice president at Hirschl & Adler Galleries in New York, says, "Because of its sharp, narrow focus, *The American Art Fair* attracts American museum professionals from far and wide. In some cases, this



Joseph Stella (1877-1946), *Palms*, 1938. Oil on canvas, 43 x 24 in, signed lower right: 'Jos. Stella', inscribed on verso: 'Painting by Joseph Stella'. Courtesy of Avery Galleries.



Charles Sprague Pearce (1851-1914), *Woman in White Dress and Straw Hat*, ca. 1880. Oil on cradled panel, 14¾ x 11⅜ in., signed 'Charles Sprague Pearce' and inscribed 'Paris', lower left. Courtesy of Debra Force Fine Art.





Julie Hart Beers (1835-1913), *Eagle Cliff, Franconia Notch, NH,* ca. 1870. Oil on board 6 x 8 in. Estate of the artist. Courtesy of Hawthorne Fine Art.

is the only face-to-face interaction we may have with curators from Texas, Kansas, Wisconsin and other faraway states. It is gratifying to be able to show them some of the best American [work] we have to offer, but it's also instructive to speak with directors and curators about their collecting priorities."

The Hirschl & Adler booth will feature a wall of museum-quality American impressionist paintings by William Merritt Chase, Thomas Wilmer Dewing, Lilla Cabot Perry and Theodore Robinson. Modernist works from the Art Deco era by German-American artists Hunt Diederich and Winold Reiss will offer a sharp historical and aesthetic contrast to the impressionist collection. One of the stars of the booth will be a large Maine marine painting by the postwar artist Fairfield Porter (1907-1975), taken from the family's beloved island in Penobscot Bay.

Another highlight at Hirschl & Adler is Chase's *A Mother's Joy*, 1899. "Chase loved to portray his wife and children in sunlit outdoor settings or quiet domestic spaces," says Baumgartner. "Such is the case with *A Mother's Joy*—a formerly unlocated work that has resurfaced only recently—which depicts Alice with their daughter, Koto Robertine (1889–1956)."

Event attendees will also find a significant collection from Hawthorne Fine Art, bringing works that reflect the strongest efforts in the Hudson River School, still-life and impressionist movements, many of which are by women artists. Debra Force Fine Art will exhibit 19th-and 20th-century works by Romare Bearden, William Merritt Chase, Charles Demuth, Sanford R. Gifford, Marsden Hartley, John Marin, William McGregor Paxton, Charles Sprague Pearce, Jane Peterson, Andrew Wyeth and others.

Included among the excitement of the exhibitors, will also be a lecture series by leading curators and scholars—discussing exhibitions and research. Admission to both the lectures and the event, held at the Bohemian National Hall from May 10 to 13, is complimentary. Visit the event website for more details. ■

Opposite page: Rockwell Kent (1882-1971), *Holsteinsborg, Afternoon, Greenland*, 1929-1933. Oil on canvas, 28 x 48 in., signed lower right. Courtesy of D. Wigmore Fine Art.

Crafting the Dream

Initiatives in Art and Culture presents another ambitious American Art Conference in Manhattan this May

May 8-10, 2025

Initiatives in Arts and Culture 29th Annual American Art Conference
Heritage Auctions
445 Park Avenue
New York, NY 10022
www.artinitiatives.com

"Crafting the Dream," Initiatives in Art and Culture's 29th annual *American Art Conference*, takes place May 8 through 10 at Heritage Auctions in New York City. Drawing an impressive roster of scholars, curators and artists, it is at the forefront of critical inquiry in the field.

This year's conference considers American art through the twin lenses of "dream" and "craft," acknowledging an incontrovertible connection between the two, informed by the conviction that, just as there is no art without craft, there is no craft without art.

All art, it can be argued, begins with a dream, whether of subject, stylistic approach, medium, message, or of all of these. No one more overtly recognized the role of the dream in artistic production than the surrealists, and the conference will focus in part on the movement's impact on and reverberations within American art.

Critic, art historian, professor and author Mary Ann Caws will discuss her relationships with, and her writings on, some of the most compelling figures in surrealism, from French painter Jacqueline Lamba to Breton. Marie Difilippantonio, director of the Jean and Julien Levy Foundation, and



Arthur Dove (1880-1946), *The Critic*, 1925. Assemblage of paper, newspaper, fabric, cord, broken glass, watercolor and graphite pencil on board, 19½ x 13 x 2¼ in. Whitney Museum of American Art, New York; purchase, with funds from the Historic Art Association of the Whitney Museum of American Art, Mr. and Mrs. Morton L. Janklow, the Howard and Jean Lipman Foundation, Inc., and Hannelore Schulhof; 76.9.



George E. Ohr (1857-1918), *Vase*, 1900. Earthenware, 11 7/16 x 6 3/8 in. The Metropolitan Museum of Art, gift of Robert A. Ellison Jr., 2017; 2017.357.11.



Sargent Claude Johnson (1888-1967), *Head of a Boy*, ca. 1928. Glazed terracotta, 7½ x 4¾ x 6 in. The Huntington Library, Art Museum, and Botanical Gardens, purchased with funds from the Art Collectors' Council and the Virginia Steele Scott Foundation Acquisition Fund for American Art.

co-author of *Julien Levy: The Man, His Gallery, His Legacy* (2023), will consider Levy's legacy and the women artists whose work was exhibited in his gallery. One such artist was first-generation New York School artist Jeanne Reynal whose largely abstract mosaics challenged expectations of the medium. Reynal will be the focus of a talk by curator and writer Jennifer Samet. Katherine Skolnik, co-author of *The Art Deco Murals of Hildreth Meière* (2014), will explore Meière's mosaics and murals which employ a "moderne" style while often celestial, astrological, or mythological in subject.

In keeping with the observation, generally ascribed to Oscar Wilde, that art renders the useful useless, Larry List, who has written about Dada and surrealism and is author of the forthcoming *Permanent Attraction: Man Ray & Chess, and Eugene Hecht*, lead author of the definitive *George Ohr: The Greatest Art Potter on Earth* (2013), will bring their perspectives to the distinctive work of the Mississippi ceramicist whose twisted and crumpled bowls and vases were essentially "useless" from a practical perspective.

Erika Doss, author of *Spiritual Moderns: Twentieth-Century American Artists and Religion* (2023), will reflect on the work of Joseph Cornell, relating it to that of other American modernists who worked with varied media, such as Arthur Dove and to that of Hannelore Baron.

Katie Jentleson, curator at the High Museum of Art, will discuss the drawing practice of Minnie Evans, a Southern artist drew inspiration from the unconscious and from her sleeping and waking dreams. Robert Cozzolino, a contributor to *Supernatural America: The Paranormal in American Art* (2021), will consider the depiction of other worlds in the work of magic realist Ivan Albright.

The contemporary artist Stephen W. Hannock is renowned for his large-scale, imaginary landscapes, often bearing textual messages, work in clear homage to that of Thomas Cole and other artists of the Hudson River School. Hannock will discuss his signature "luminosity" and the relationship between the artist's



Joseph Cornell (1903-1972), *A Parrot for Juan Gris*, 1953-54. Box construction, 7¾ x 12³⁄₁₆ x 4⅝ in. The National Gallery, Collection of Robert and Aimee Lehrman, Washington, D.C., in honor of Aimee Lehrman; 2023.124.1. Image courtesy The New York Times.

original dream and the work that springs from it.

Public works programs, including the Works Progress Administration and the Civilian Conservation Corps, were part of Franklin D. Roosevelt's New Deal, an effort in part to restore the American Dream. Scholar and curator John P. Murphy will discuss his forthcoming book *New Deal Art: Culture and Crisis in the Great Depression* and the legacy of the artists who made up the New Deal art programs and the art, often found in public spaces, they left behind.

Sargent Claude Johnson, a Black modernist who, in varied media, presented his figures with dignity will be discussed by Jacqueline Francis, curator of a recent exhibition about the artist. These works contrast with those of Gilded Age expatriate artist, Julius LeBlanc Stewart. The subject of a new book *Sweet Life: Julius Leblanc Stewart and Painting the Belle Epoque* (2024), Stewart's life and oeuvre will be the focus of a panel of contributors to the volume, among them Jacqueline Francis, Valerie Ann Leeds and James W. Tottis.

Yet another way of understanding a dream is as the manifestation of a particular vision. Thus, a panel discussion will explore the vision fundamental to any reinstallation of artwork. Among the panelists are Robert Cozzolino and Stephanie Sparling Williams. Williams' recent re-



Julius LeBlanc Stewart (1855-1919), *The Hunt Supper,* 1889. Oil on canvas, 47 x 73 in. Private collection.



Tracy Gill (left) and Marty O'Brien (center) pictured with Lisa Koenigsberg, founder and president of Initiatives in Art and Culture, at the 2024 American Art Conference, "Multiple Modernities."

installation of the Brooklyn Museum's American art collection poses important questions about inclusivity in the story of American art.

Lastly, speakers will consider how the picture frame can shape expression of an artist's dream. Frame authority Tracy Gill will explore the transformative power of the frame; while Jennifer Thompson, curator at the Philadelphia Museum of Art, will delve into the re-framing of Mary Cassatt's painting *Woman in a Loge* from a French gilded style frame to a modern interpretation of its original. Joining the discussion is Suzanne Smeaton, a pioneer in the study and scholarship of America period frames.

The conference will continually return to the twin lenses of "craft" and "dream." By looking closely through these separate yet confocal lenses, the goal is to derive a deeper, more nuanced understanding of American art in its many dimensions. Visit www.artinitiatives.com to register. ■

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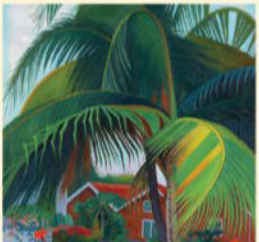












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Gertrude Abercrombie: The Whole World is a Mystery
Sarah Humphreville
Lunder Curator of American Art
Colby College Museum of Art

Saturday, May 10 at 4:00 pm

The Ever-Experimental Work of Emil Bisttram
Claire Mosier
Registrar
American Museum of Western Art
The Anschutz Collection

Sunday, May 11 at 2:00 pm

Sargent and Paris
Stephanie L. Herdrich
Alice Pratt Brown Curator of American Paintings and Drawings
The American Wing, The Metropolitan Museum of Art

Sunday, May 11 at 4:00 pm

The Enigmatic Expatriate: Julius LeBlanc Stewart, Artist of Belle Époque Paris and His American Legacy
Valerie Ann Leeds
Independent Curator and Scholar

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